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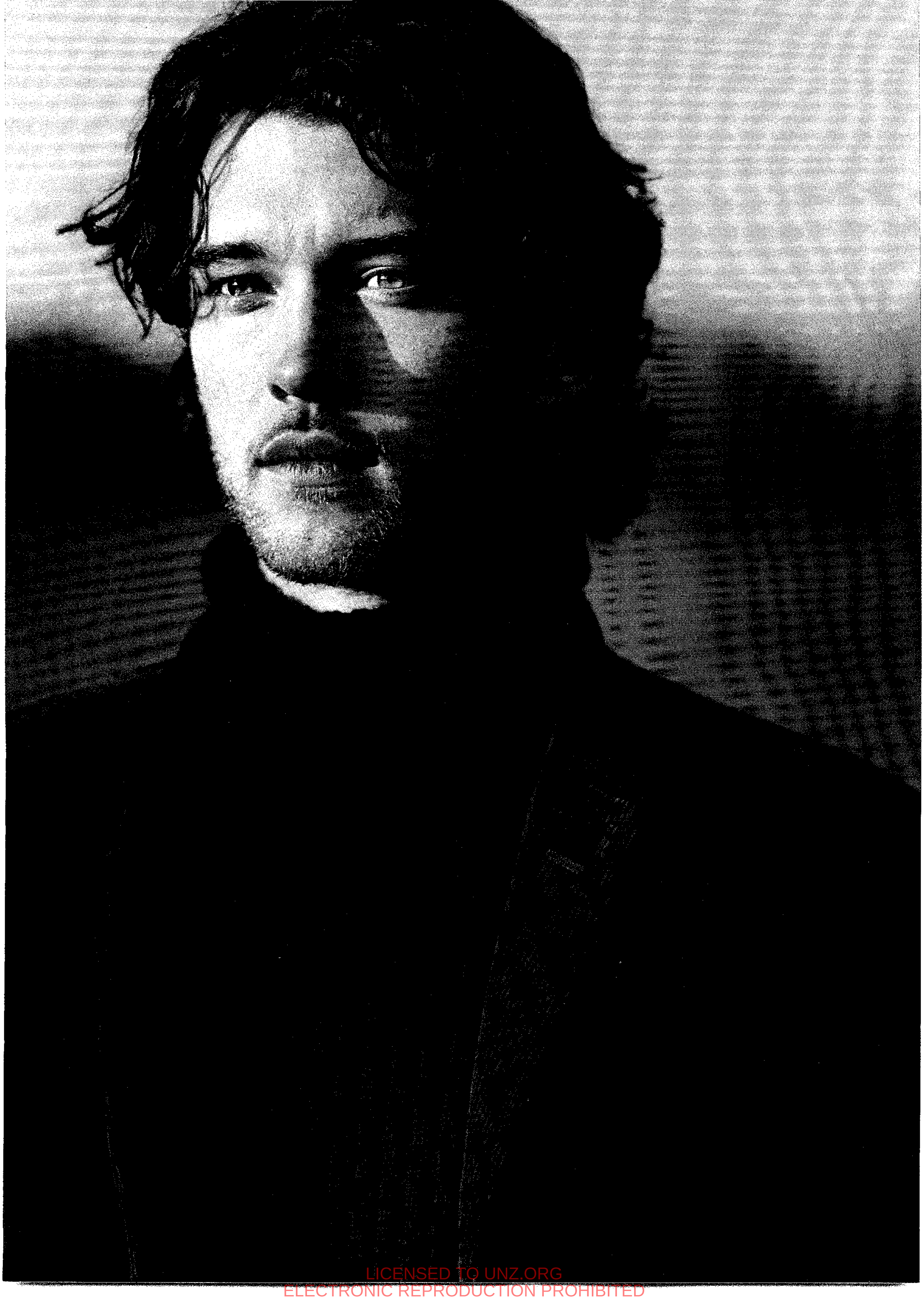

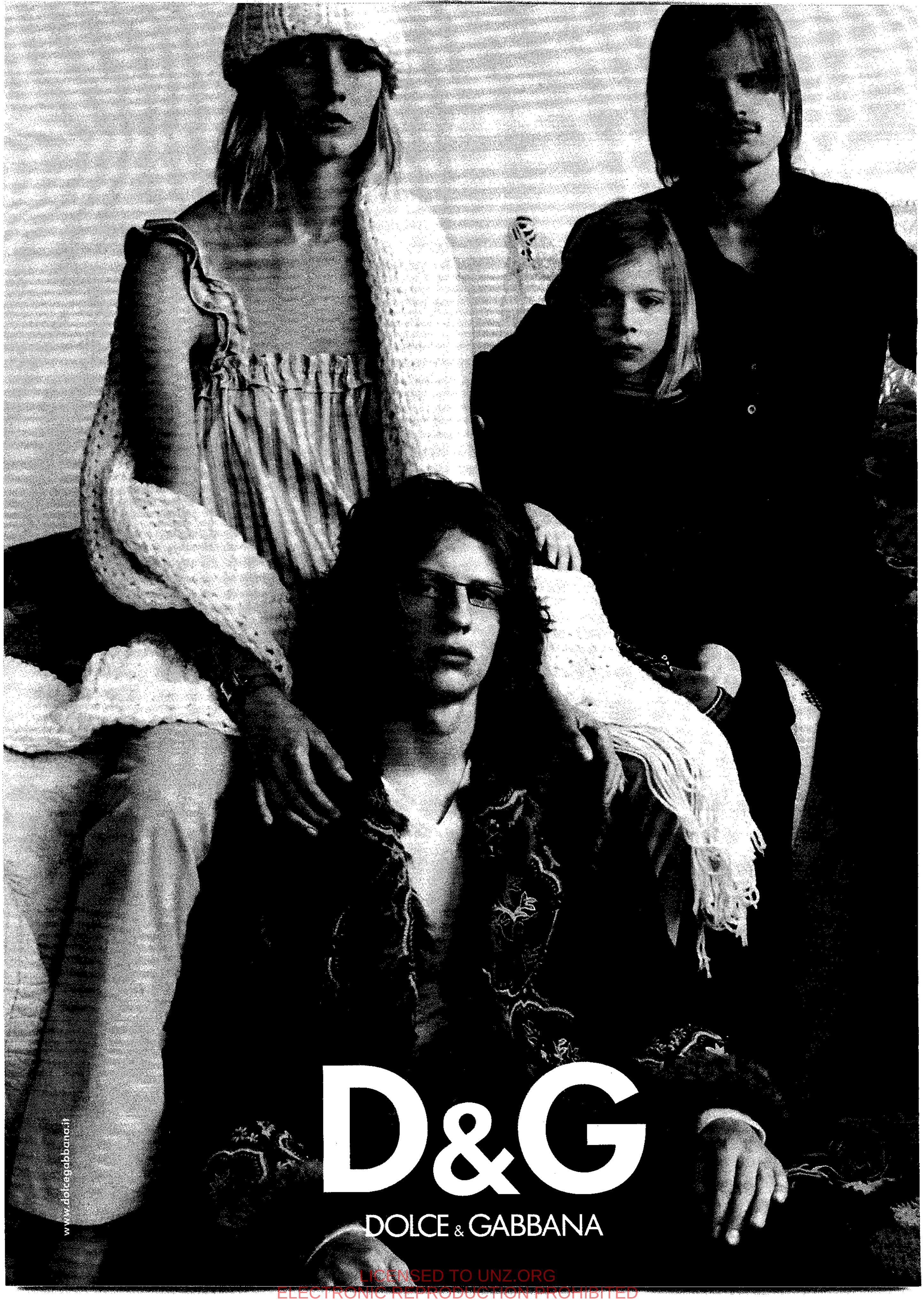
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'Guardian' Crossword

ROCK STEADY: Karen O and Nick Zinner of the Yeah Yeah Yeahs and Angus Andrews of the Liars take the stage recently in a Williamsburg parking lot.

NEWROCKCITY THE STREETS ARE ALIVE WITH THE SOUNDS OF ROCK MUSIC

32 **Rock This Town**
New York hasn't been such a hotbed of new rock since the decade when many of the current stars were born. The vital stats on the bands that are driving the revolution. PLUS: A guide to New York's rock tribes on page 44.

40 **Golden Moldies** By Ariel Levy
When Kimya Dawson met Adam Green, they were unlikely future stars—she'd been asked to leave college, and he was 13. But their irreverent sound (and loopy act) has made the Moldy Peaches the anti-folk movement's only name brand.

42 **Almost Famous** By Ethan Brown
It started with a pin worn by the Strokes on *SNL*. Ever since, the Yeah Yeah Yeahs have been the Next Big Thing—but the road to the top, while possibly paved with gold, is pretty bumpy.

46 **On the L** By Derek de Koff
What happened to all those laid-off dot-commers and jobless college grads? They're making Williamsburg into New York's new creative capital—that is, they say, until the media kills the scene.

51 **The Good Word** By Ethan Brown
Rapper El-P's dense rhymes and wild soundscapes defined the nineties underground. Now, with his Def Jux label, he's bent on taking hip-hop to the next level.

53 **Living Doll** By Mark Jacobson
He's put away the platforms and retired the pompadour: David Johansen, former New York Doll and alter ego of Buster Poindexter, is back on the scene with, believe it or not, a folk band.

ON THE COVER: PHOTOGRAPHED BY LEN IRISH.

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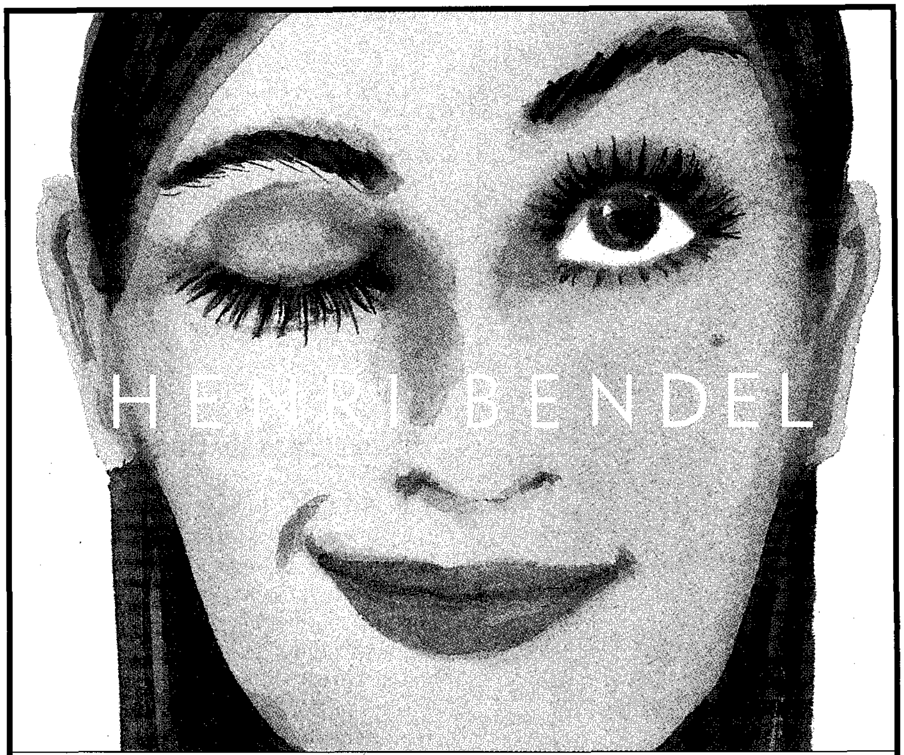

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Trish McEvoy

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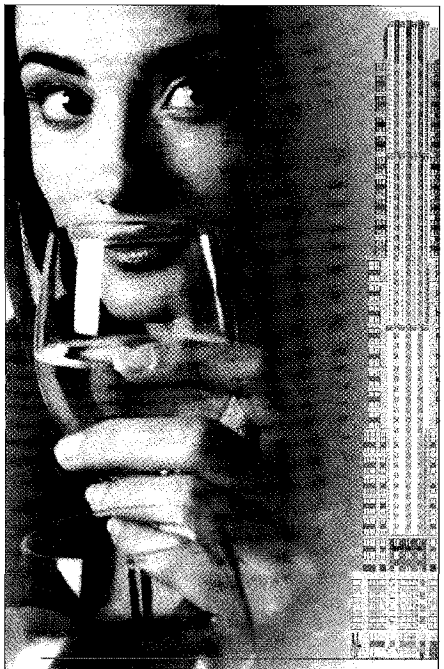

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Letters

> "Chessy Rayner taught me how to live stylishly while spending less."
> —Mitchell Owens

Before Chessy, Coco

I knew Chessy Rayner casually, admired her enormously, and wrote about her on occasion—including, sadly, her obituary for the New York *Times*. And while she taught me and many others how to live stylishly while spending less—deploying cheap Chinatown plates with uptown aplomb, buying masses of Korean-grocer pink carnations, pondering the design possibilities at Sears, and basically just not giving a damn—Rayner would have laughed to read that "she pioneered the concept of mixing high and low," as your writer, Amy Larocca, asserts ["Playing Chessy," August 26–September 2]. After all, Coco Chanel got there first.

Mitchell Owens, MANHATTAN

GRANDE DAME: Chessy Rayner.

A Time to "Give"

In your September 16 issue, I read that Liza Minnelli and her husband, David Gest, are auctioning off some of their belongings because it's "time to give everything back to the fans" ["Intelligencer: Life Is an Auction for Liza and David," by Marc S. Malkin], according to the auction-house president. If they were really interested in "giving" anything away, wouldn't it be more appropriate to donate their things to a charity, and let the charity reap the benefits?

Peter Larkin, BAYSIDE, N.Y.

Twelve Angry Hicks

I'm a resident of western New York and a subscriber to *New York* Magazine. I found the references to the "two hick grand juries, one out in western Pennsylvania and another in western New York" in James J. Cramer's recent column ["The Bottom Line: The Morning Line," September 16] to be yet another provincial comment by a New York writer. In no way is your judicial system superior to ours.

Doretta Levine, WILLIAMSVILLE, N.Y.

Not in My Village

Your article extolling the virtues of Richard Meier's glass towers ["Gotham: Outside the Box," by Aric Chen, September 9] is insulting to longtime Greenwich Village residents like myself. Who cares if celebrities are moving in? No doubt Mr. Chen doesn't live in the Village and hasn't had his view of the Hudson River obscured by these hideous structures. Richard Meier's "artwork" shows a total disregard for our historic neighborhood. Though the pretentious sign that used to be next to the buildings declared them ARCHITECTURAL LANDMARKS, they are not the type of landmarks that are welcome here.

Bruce David Martin, MANHATTAN

Correction: In the September 9 "Cue: Movies" listing for *These Men of Conscience*, director Carol Ann Francis's acting credits were incorrect. Her work includes the films *Desperate Rescue* and the upcoming *More Dogs Than Bones*, not the TV shows listed. *New York* regrets the error. ■

New York metro

An exclusive look at Fashion Week
Log on to **newyorkmetro.com** daily for the latest looks and news off the spring 2003 runway. Plus, there's still time to check out this fall's best looks.

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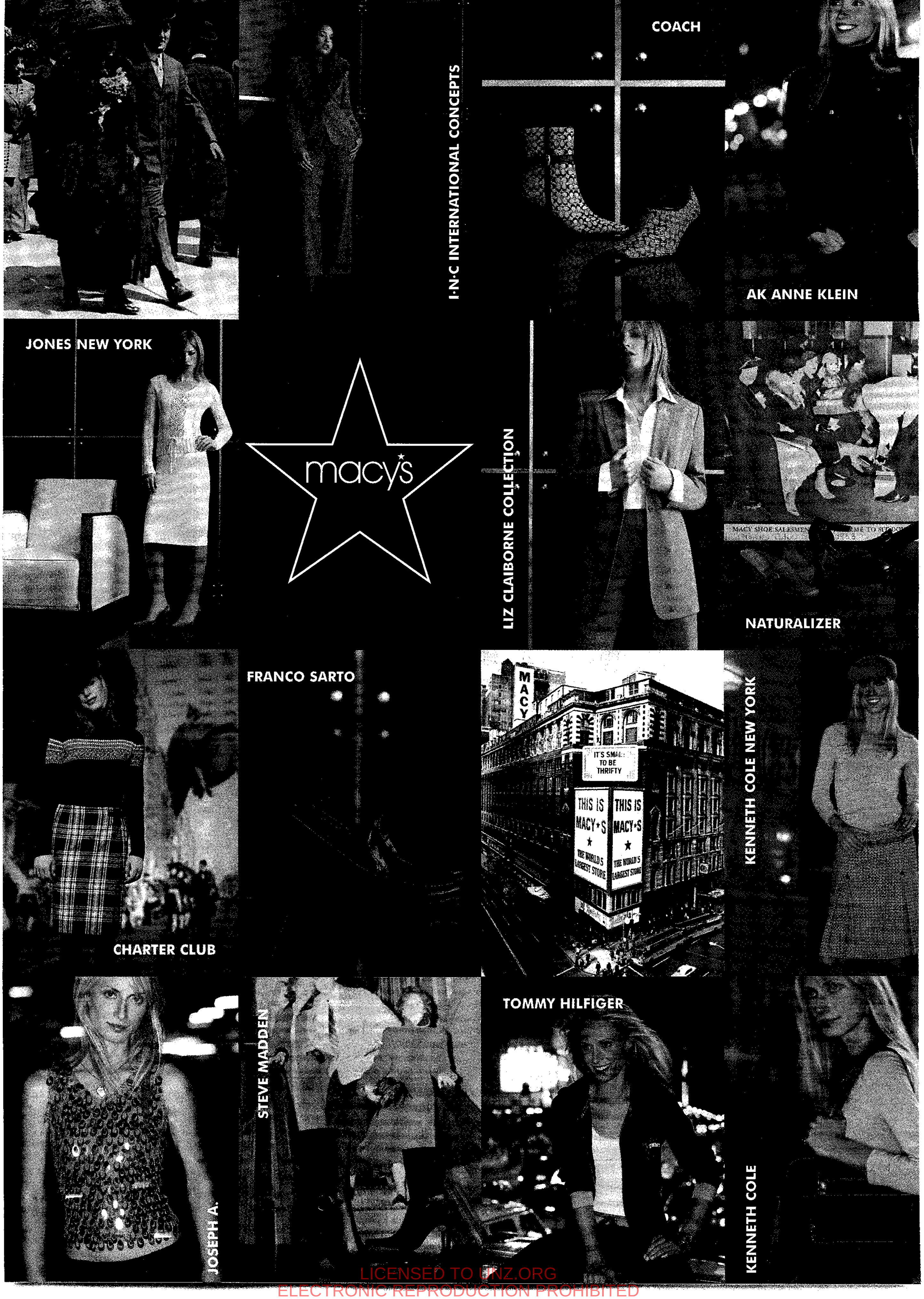
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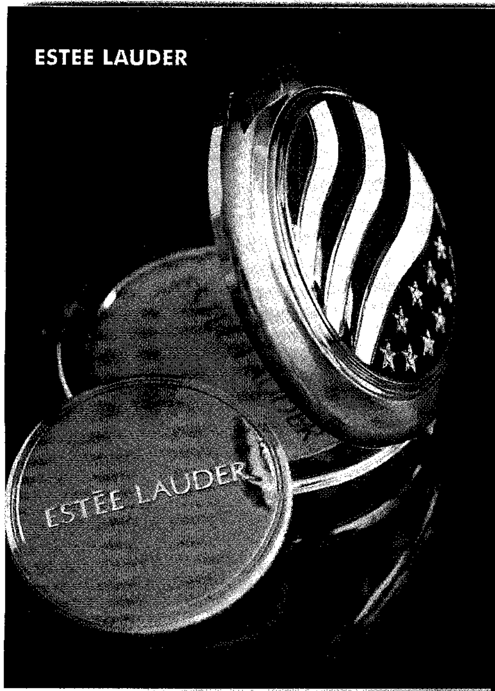
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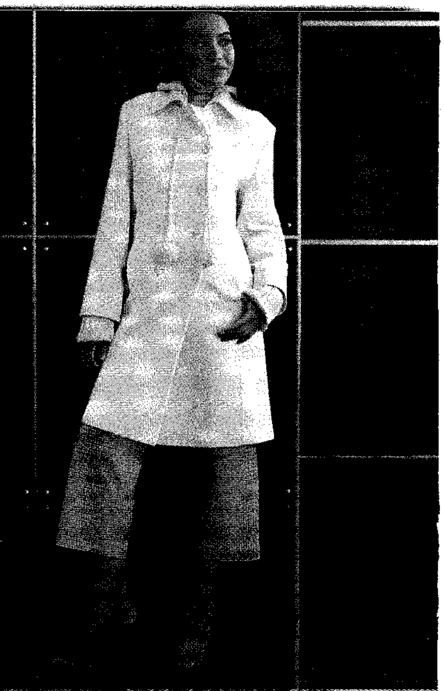

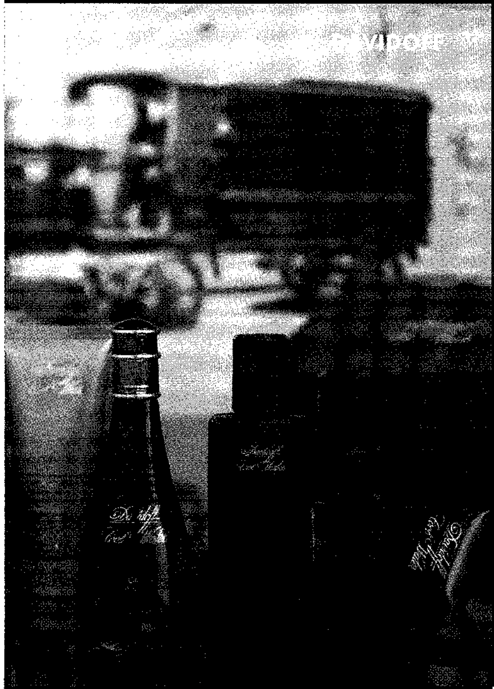
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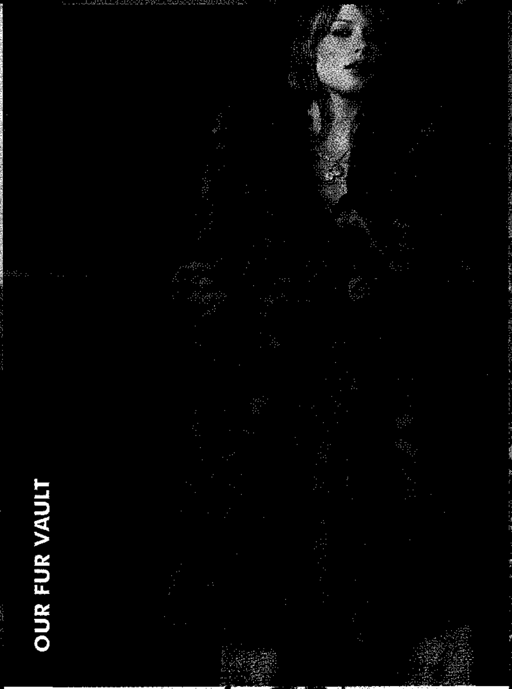
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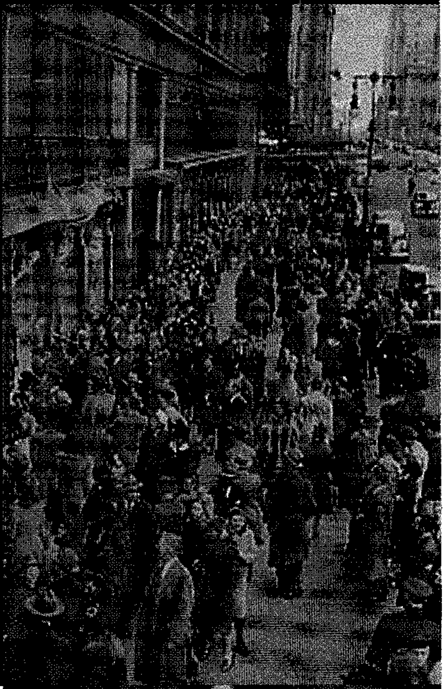

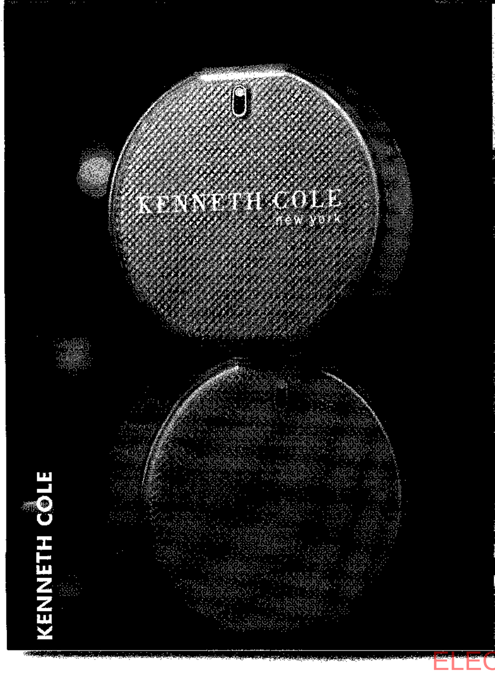
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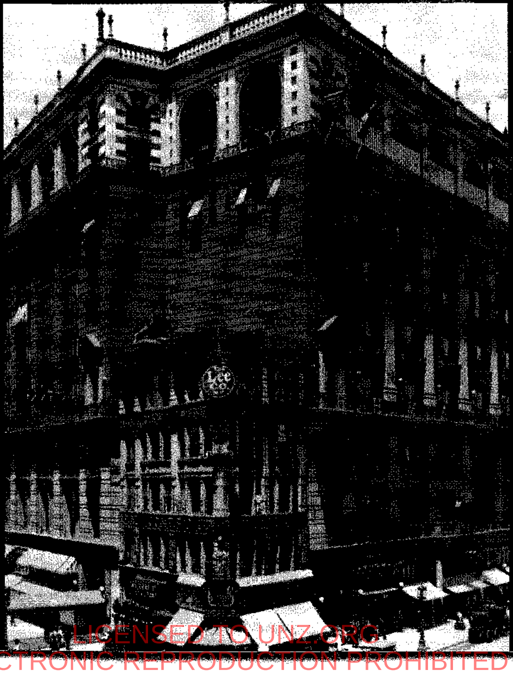

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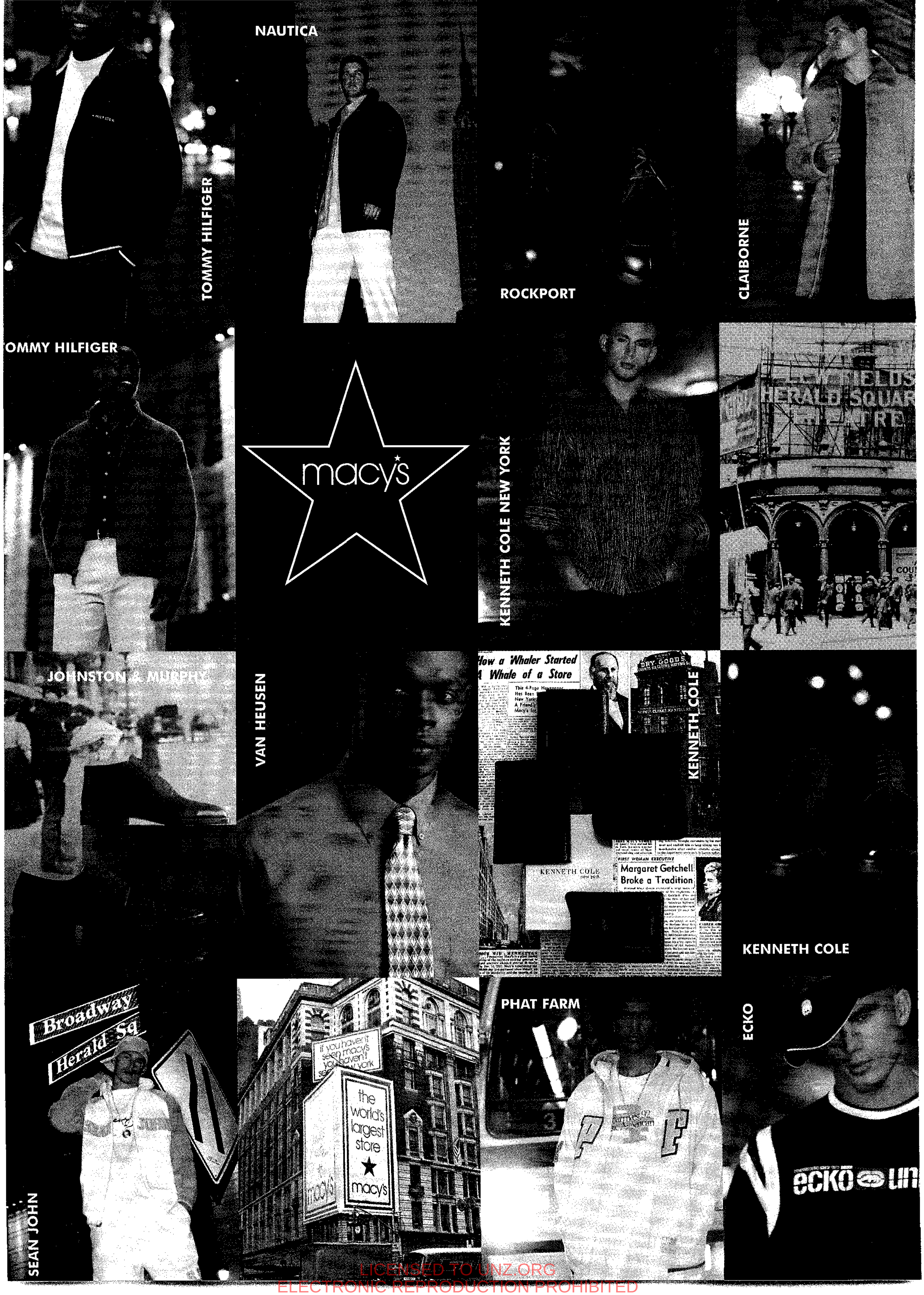
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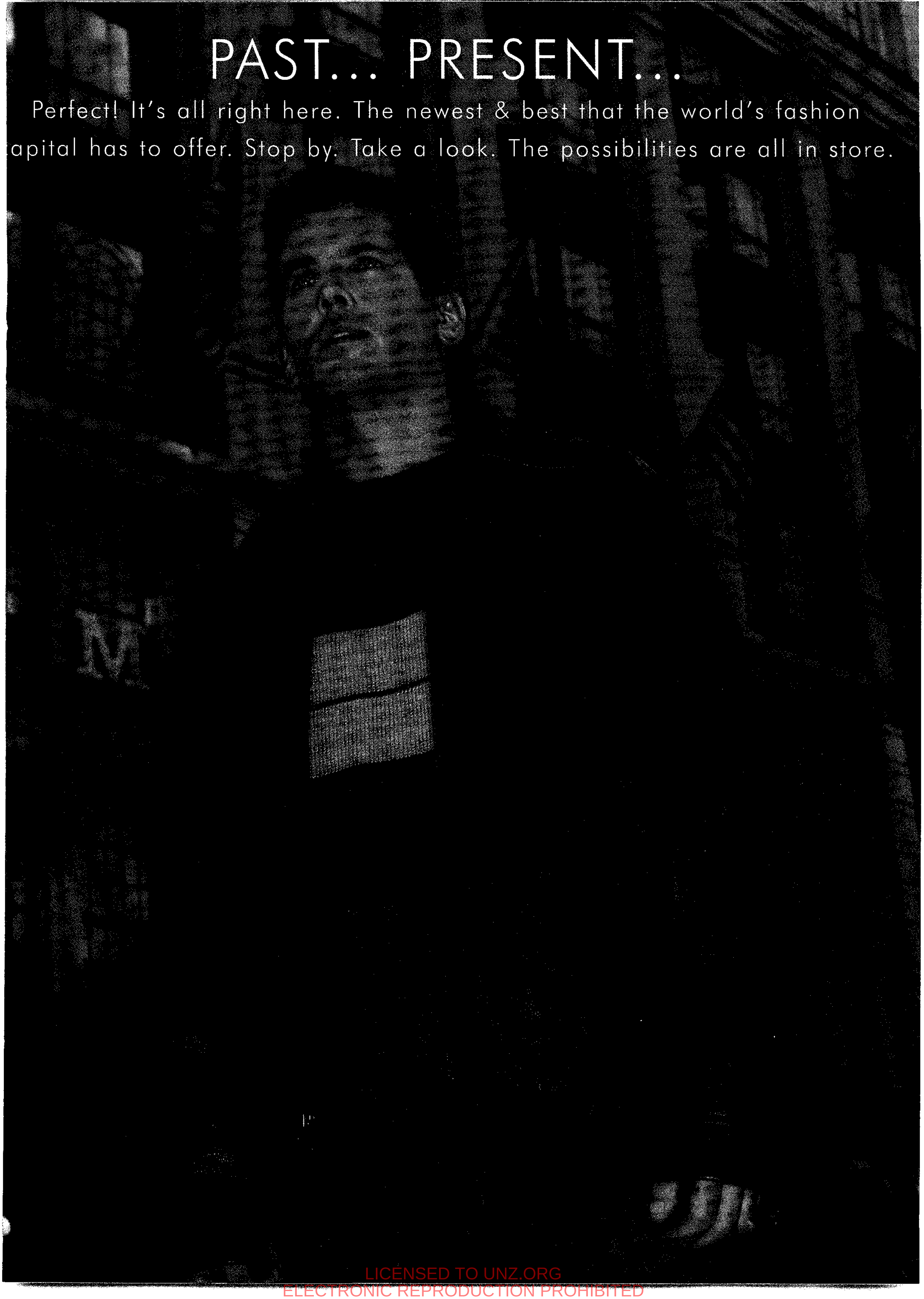
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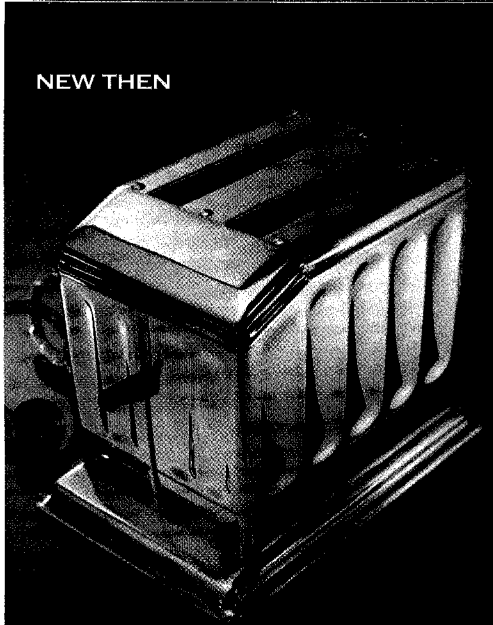
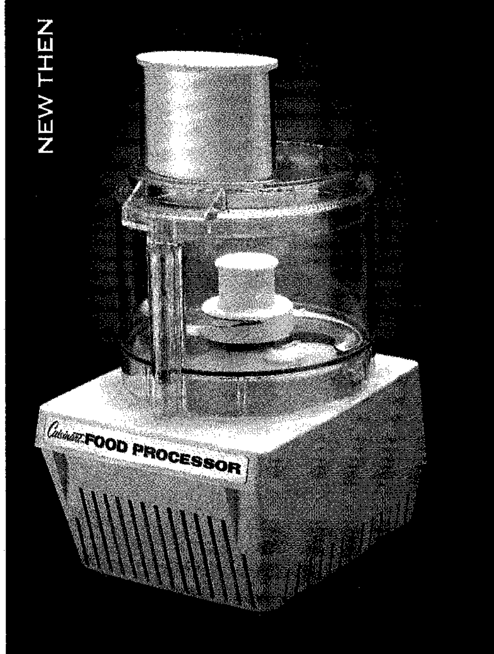
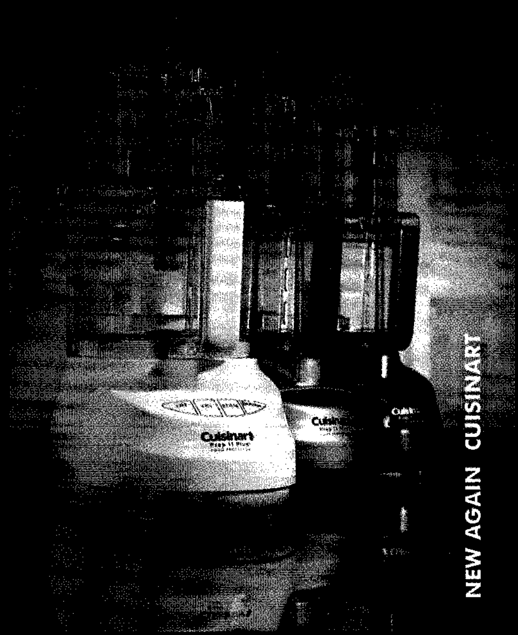


NEW AGAIN SALTON


NEW THEN
Cuisinart FOOD PROCESSOR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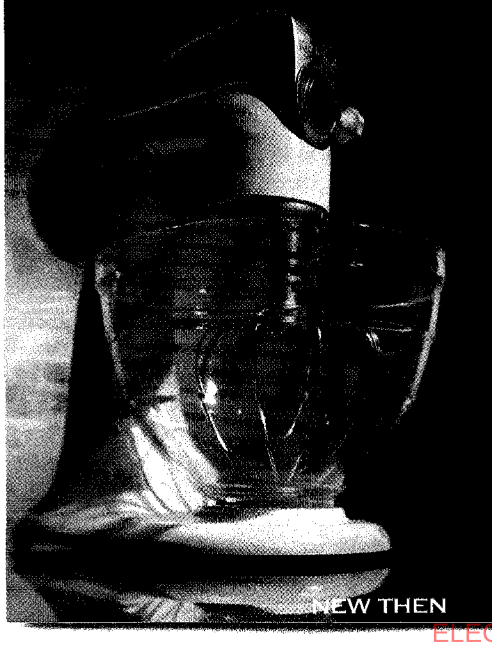

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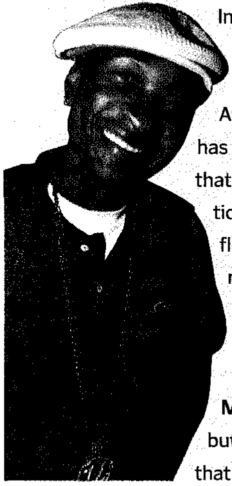
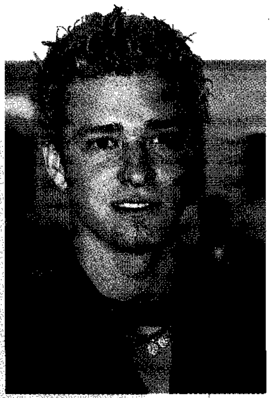
Intelligencer

By Marc S. Malkin

Usher to Timberlake: You Make Me Feel Like Dancin'



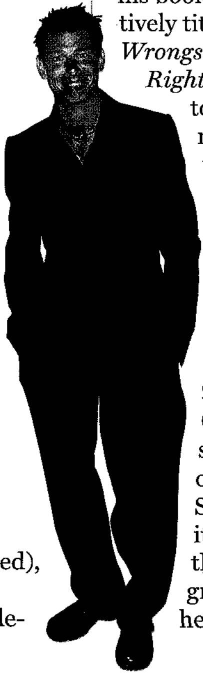
In case you hadn't been keeping up, the dance war between **Justin Timberlake** and **Usher** rages on. It all started with a friendly dance-off at **Sean "P. Diddy" Combs**'s post-MTV Video Music Awards party. Now Timberlake's new girlfriend, **Alyssa Milano**, has been telling friends on the set of her hit TV show, *Charmed*, that the competition reached ridiculous, high-school-like proportions not too long ago. Timberlake and Milano were on the dance floor at L.A. hot spot Deluxe when four burly bodyguards cleared much of the floor so Usher could dance. Timberlake tried chatting Usher up, but the R&B crooner apparently didn't feel like talking. Timberlake and Milano were about to take off when Usher approached their table and started dancing and motioning for Timberlake to join him. Buzz has it that Usher's not thrilled about Timberlake being called the next **Michael Jackson**, a comparison Usher has enjoyed for himself ever since his self-titled debut CD was released eight years ago. Timberlake's rep insists he and Usher are friends and that no rivalry exists. Usher's rep declined to comment.



Ed Victor Goes to Hollywood

Literary superagent **Ed Victor** is branching out into movies. Victor, whose clients include **Tina Brown**, **Mel Brooks**, and **Erica Jong**, tells us he'll be producing his first feature film, an adaptation of his client **Gyles Brandreth**'s *Who Is Nick Saint?*, a novel about a man who discovers he's Santa Claus. "It's a Christmas love story—think **Brad Pitt** in a Santa suit," Victor told us at the party for his diet book, *The Obvious Diet*, at Harry Winston. He's not only producing the flick but also co-writing the screenplay with Random House editor **Peter Gethers.**

Ty Hammers Out a Deal



Ty Pennington (pictured), the hunky carpenter from the hit interior-design show *Trading Spaces*, is looking for a book deal. According to a tipster, Pennington and his literary agent, **Michael Broussard**, are meeting this week with several editors—including **Nancy Hancock** at McGraw-Hill, **Jonathan Burnham** at Miramax, and **Maureen O'Neal** at Ballantine—about his book proposal. Tentatively titled *How Many Mr. Wrongs Before You Get It Right*, the book is a how-to on finding the right professionals to do renovation and repairs in your home. And yes, he has already said he's happy to pose shirtless in the book.

STING RHEA: Caroline Rhea's talk show has only been on the air since September 2, but it's already going through some major growing pains. We hear that Rhea parted ways with her executive producer, **Bridget Potter**, on September 13. "Bridget was here on that Friday," a source tells us, "but by Monday, she completely disappeared." A rep for the show insists it was an amicable departure: "It's a start-up show, and productions evolve and change. We have all the same people in place." **Ed Glavin**, who most recently was executive producer of the *Change of Heart* dating show, will replace Potter.

EARRING AID: Yes, that was **Barbara Walters** on all fours after a recent performance of *Hairspray*. One of her diamond earrings was missing and she stayed to scour the floor. "There were three rows of people on the floor helping me look," she told us last week. Walters called the theater manager an hour later to apologize when she realized she had left it at home after taking it off to answer a phone call.

With Catherine Townsend.

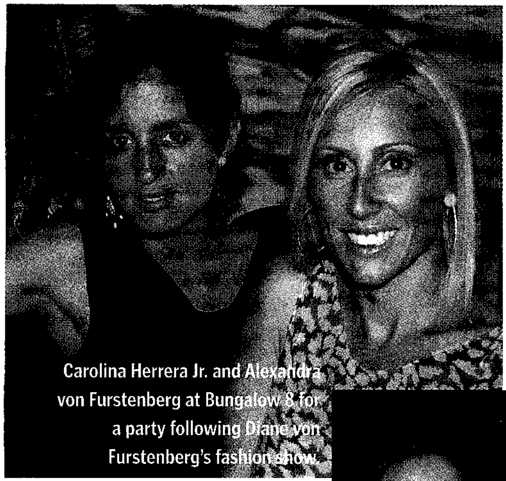
Live From New York . . . It's Fashion Week

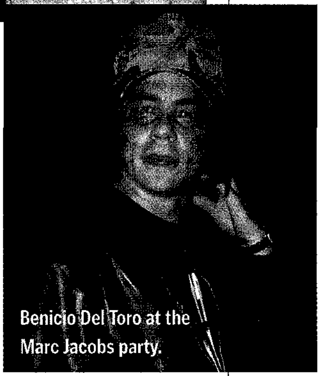
GQ publisher **Ron Galotti** insisted on introducing himself to **David Eigenberg**, who plays Steve Brady on *Sex and the City*, at **Kenneth Cole**'s show, boasting, "I'm the *real* Mr. Big." Then Galotti gave up his front-row seat when he saw that Eigenberg's wife of just one week, **Chrystie**, was in the second row. "You're newlyweds," Galotti said. "You have to sit together." . . . **Janice Dickinson** wants to take over the world. After **Diane von Furstenberg**'s show, the onetime supermodel told us she's developing a movie version of her bestselling memoir, *No Lifeguard on Duty: The Accidental Life of the World's First Supermodel*, and launching a perfume line called Sexy Bitch, and earlier that day she signed a deal to star in her own reality show à la *The Anna Nicole Show*. "It's much better than her show," she said. "Are you kidding me? I'm thinner and always boning." . . . You'll also be seeing more of **Paris Hilton**. Not only has she shot an episode of *Just Shoot Me*, wrapped two movies—*The Hills* and *Nine Lives*—but after Fashion Week, she was off to Los Angeles to shoot an episode of the upcoming WB show *The O'Keefes*. . . . At the Heatherette show, we learned that singer **Mya** asked the Solstice store on Fifth Avenue to close for three hours the day before so she could shop by herself. It did, and she walked away with 21 pairs of shades for $2,800 (20 for her and one for her bodyguard).

PHOTOGRAPHS: CLOCKWISE FROM TOP, GETTY IMAGES (2); MILAN RYBA/GLOBE PHOTOS.

Scene

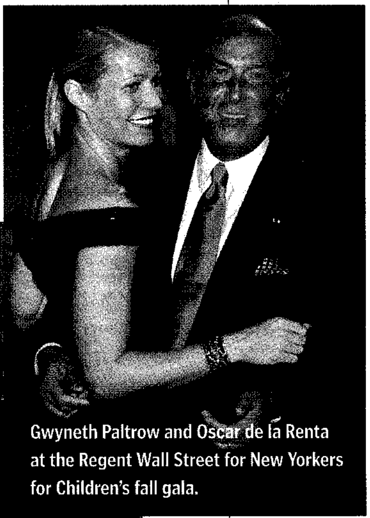
Lela Rose and Barbara Bush at the Taffin showroom for a preview of Rose's spring 2003 collection.

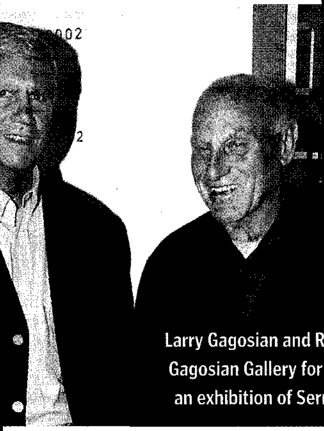

Carolina Herrera Jr. and Alexandra von Furstenberg at Bungalow 8 for a party following Diane von Furstenberg's fashion show.


Benicio Del Toro at the Marc Jacobs party.

Marc Jacobs and Zoe Cassavetes at the Maritime Hotel.

Christy Turlington at the Hogan boutique for a brunch benefiting the Tribeca Film Institute.


Gwyneth Paltrow and Oscar de la Renta at the Regent Wall Street for New Yorkers for Children's fall gala.


Larry Gagosian and Richard Serra at Gagosian Gallery for the opening of an exhibition of Serra's sculptures.

Tara Subkoff, Chloë Sevigny, and Lizzie at a party in honor of Imitation of Christ.

Sandrine Briere, Randy Fotia, and John Theobald at Totem celebrating Fotia's 40th birthday.

Just Peachy

The party that **Marc Jacobs** and **Christy Turlington** hosted at Chelsea's Maritime Hotel on September 18 following Jacobs's spring 2003 fashion show may have been in honor of Cancer Care, an organization that assists cancer patients and their families, but there were an awful lot of smokers clouding up the air. **Usher**, who arrived too late to see the show, had a complaint of his own. "Well, the food is real classy," he conceded, gesturing at a banquet table laden with fruits and nuts and olives, "but what's the deal with this music?" He squinted up at a balcony where **Jarvis Cocker**, the lead singer of Pulp, was doubled over a turntable, punky rock blaring from the speakers. "Is it, like, his favorite? 'Cause it is bad." **Hilary Swank** liked the food, too, and was so busy gobbling down fleshy peach after fleshy peach that she got her heel caught in the floor. "Of all the floor that's in here," she said between bites, nodding at a tiny spot in the concrete, "how did my heel manage to find that one little hole?" **Benicio Del Toro** took it all in from a corner. "I'm not a fashion connoisseur, but I liked that they played the music so loud," said the actor. "And I liked the clothes! I can tell a line when I see a line." He swiveled his hands in an hourglass shape and thrust his hips forward a bit. "And those were some good lines." AMY LAROCCA

Photographs by
Patrick McMullan

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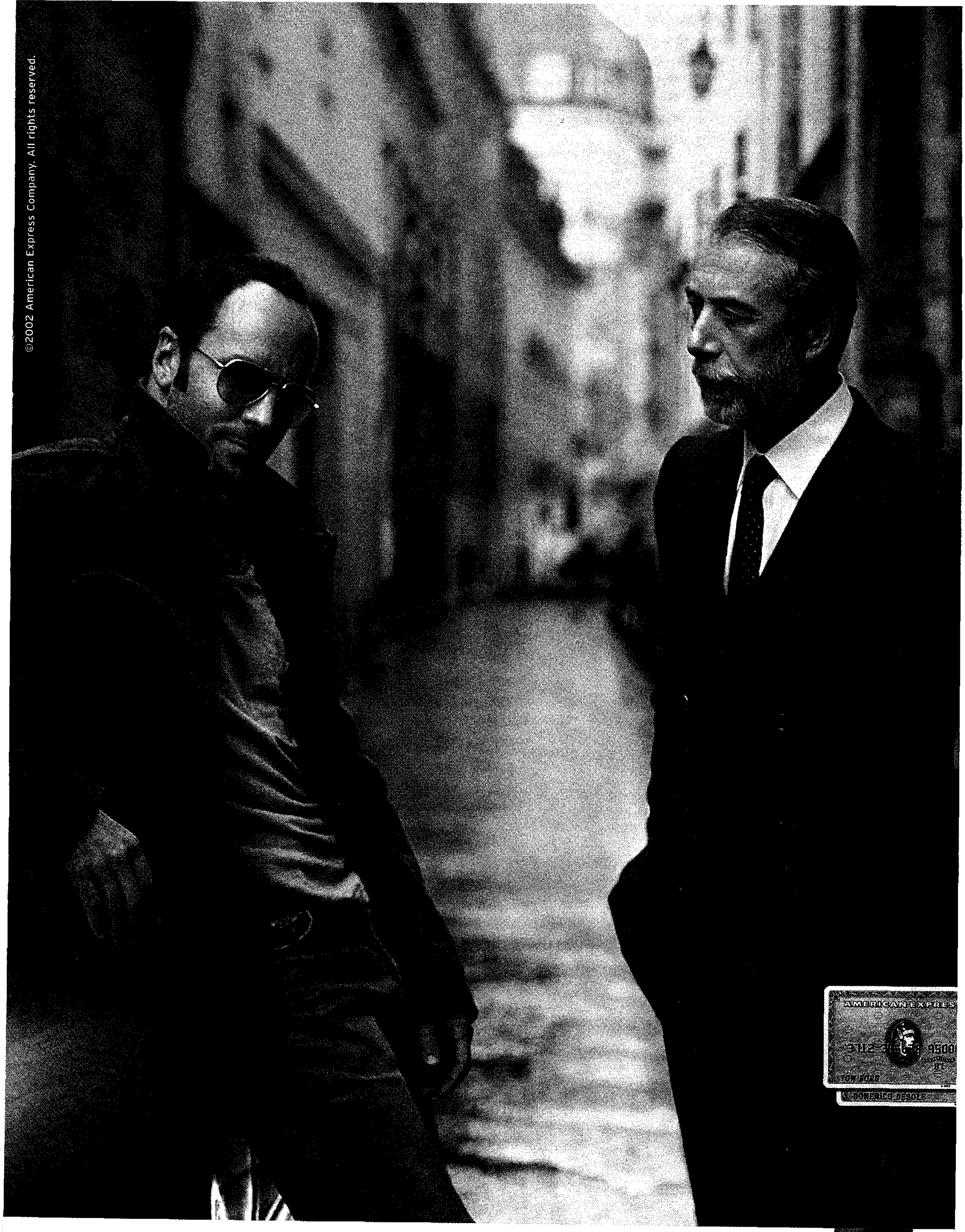
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GOTHAM

Life in the New City

She Used to Be So *Nice!*

Rosie O'Donnell's magazine partner, Gruner + Jahr, got dumped. Now all it wants is a good cry, a pint of ice cream, and a supportive group of girlfriends—*straight* girlfriends, that is. By Simon Dumenco

Apparently, nobody told Gruner + Jahr that when the woman who once meant everything to you dumps you, you should take pause before sending out a revenge letter. Last week's scathing It's over memo, issued after Rosie O'Donnell pulled the plug on her namesake magazine, had all the quivering-upper-lip indignation of a psycho ex-girlfriend: "It is truly shocking and disappointing [*translation: We feel so betrayed!*]. . . . It is unfathomable to us [*The selfish bitch!*]. . . . Rosie cannot simply ignore that obligation [*This can't be happening!*]."

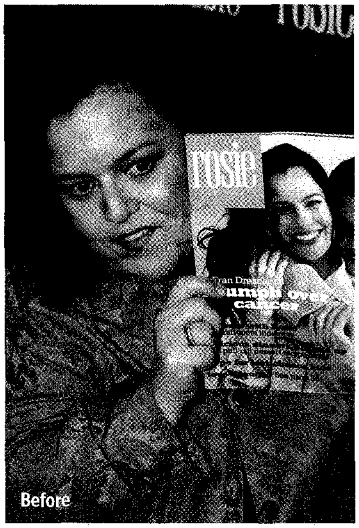
G+J, the memo went on, felt like it was "caught in the maelstrom of Rosie O'Donnell apparently abandoning her past. She has walked away from her television show, her brand, her public personality, her civility [*You . . . you . . . you changed!*]." It fell short of saying that she also ditched her standard-issue Florida-mom hairdo, but the subtext was clear: *Rosie turned all mean and dykey on us.*

The thing is, the lesbian thing really *did* make a difference. When Rosie came out, G+J hoped that America wouldn't care. But something *had* to have precipitated *Rosie*'s staggering newsstand decline—from the 800,000s last year to as low as 200,000 this spring.

When you no longer have a TV show to convey your "brand value"—cutie-pattootie-tude—you become what the tabloids have decided you are. And the tabs decided O'Donnell had become *scary*.

SEX CHANGE FOR ROSIE? *Globe* recently asked while critiquing her new lopsided buzzcut. And really, that unfortunate 'do (which I thought the National Lesbian Coordinating Committee had retired back in 1982) signaled that Rosie was set on having an extended *fuck you* moment. Like many gays who come out late in life, she's finally working through her angry adolescence.

The irony is that the publication that G+J will inevitably launch from *Rosie*'s ashes will certainly be yet another pseudo-lesbian publication—not in the Sapphic sense but in a world-without-men way. *McCall's* (*Rosie*'s predecessor) was for women who wanted a reprieve from their withholding worse halves. *Rosie,* likewise, mostly ignored men. But the fact that O'Donnell reportedly wanted to make Mike Tyson a cover boy suggests that after years of faking a crush on Tom Cruise, she's got a ways to go in figuring out what middle-American women care to discern about masculinity.


Before

After

When she was closeted, her readers could join in the joke that cookies and kids are *way* more fun than guys.

When she was closeted, her readers could join in the joke that cookies and kids are *way* more fun than guys. But now that she's intent on affecting the posture of a loud, rude sexual outlaw—well, maybe G+J's right: *She changed.* (Okay, I'm sorry 200 people are out of work, but relieved that she gets to be a real person again.)

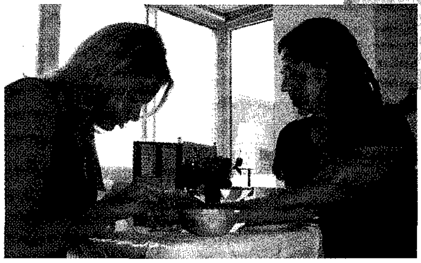
In the end, perhaps the most pathetic thing about the *Rosie* affair is that G+J felt the need to insist that it's still got its shit together. You could almost sense G+J collectively touching up its streaked mascara as it declared that it's "been very successful at attracting a vital audience for this type of magazine."

We're still a smart, beautiful company—anybody would want us. Except for one Artist Formerly Known As Nice.

PHOTOGRAPHS: LEFT, REUTERS NEWMEDIA/CORBIS; RIGHT, JOHN BARRETT/GLOBE PHOTOS.

Style Counsel

Fashion Week's emergency rooms for fabulous invalids. By Amy Larocca



FASHION EMERGENCY: Makeovers and manicures at the Atlas Oasis.

For all the air-kissing and wardrobe-flaunting that Fashion Week provides, many attendees love nothing more than moaning about *just how much work it really is.* "My nails were screaming," says Fern Mallis, who runs 7th on Sixth. "It's fabulous to get away for just two minutes."

Which is why suites are set up to fulfill the fashionistas' many needs. Take the *Vanity Fair* command post at the Bryant Park Hotel. *Time Out New York*'s Susan Joy stopped by for a manicure before the Oscar de la Renta show (*exhausting!*) and a lava-stone massage after. Kristina Stewart, society editor of *Vanity Fair,* was mulling over a pedicure when she spotted C. Z. Guest, Society Legend, and bounced up as if her python stiletto boots were spring-loaded. "The socialites don't really know their way around this neighborhood," she said. "So it's nice for them to have somewhere to go!"

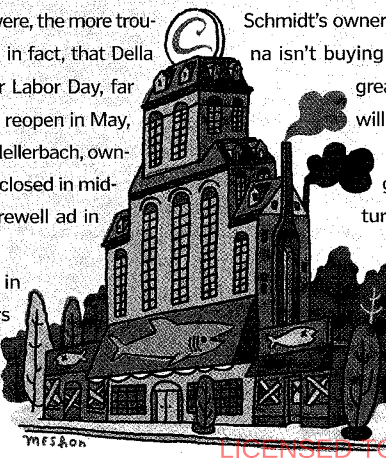
In a back room, Dane LaChiusa, an artist dressed in a striped boater top, was available, courtesy of Jack Spade, to sketch made-over guests. "All these people are really conscious of their looks," he observed as he drew two noses on one editor, Picasso-style.

A few blocks south, on the forty-third floor of Atlas (a new apartment building offering rooftop yoga and Zen fountains in the lobby), Naomi Campbell was having her makeup refreshed by Vincent Longo ("Ooh, I love it. Please send one of everything, *please*"). A silent, Fabio-esque hairstylist from Frédéric Fekkai administered forceful head rubs and smooth blowouts as a rep from Sjal Cosmetics was enticing editors to inspect their *hideous* sun damage in a little ultraviolet booth. "The New York editors are so much more polished than the Europeans," John Rhamani, a Fekkai stylist, said. "It shows you what New York is all about."

A Battle for the Sole of the Hamptons

East Hampton's quirky shops have in recent years been edged out by chains (so long, Above the Potatoes; hello, Banana Republic). This summer, the food stores met their Goliath, when Citarella opened at Main Street and Fifthian Lane. Fans of Dreesen's doughnuts took to Citarella's aisles, scooping up grill-ready fish; Martha Stewart was spotted cooing over the white apricots.

"There isn't a food place out here that didn't feel a significant impact," sighs Jerry Della Femina, who owns Red Horse Market. "The closer you were, the more trouble you had." So much trouble, in fact, that Della Femina closed shop right after Labor Day, far earlier than usual. He says he'll reopen in May, but store insiders doubt it. Jeff Hellerbach, owner of Jeff's Fancy Produce, also closed in mid-August, running a heartfelt farewell ad in the East Hampton *Star.*



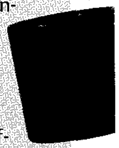
Perhaps because it buys in greater volume, Citarella offers Hamptonites some relief from the likes of $60-per-pound lobster salad. (The coffee starts at $5 per pound; at Jerry's, the least expensive grind is $9, and at the Barefoot Contessa, it's $11.95.) "I've seen workers from other food places checking out our store," says Citarella's Joe Carerra, who cheekily took an ad in Jodi Della Femina's *Shortcuts* guide.

Of course, some competitors say there's no problem. "This summer was just as hellish as ever," maintains Barefoot Contessa manager Sandy Posnick. "People tried it and came back," adds Schmidt's owner George Boden. But Della Femina isn't buying it: "Everybody says they had a great year, but people who work there will tell you the truth."

And at least one merchant, John Bogosian—the Dalton sex-ed teacher turned enviro-activist who's just bought Jeff's Fancy Produce—thinks he's found a niche. "This place has the romance of Provence," he says. "I'm turning it into a natural market." BETH LANDMAN KEIL

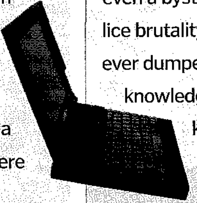
Self-Espresso

You've seen that guy hunched over his laptop in the corner of the café. What *is* he writing? *New York* asked a few of these aspiring novelists (and present-day caffeine addicts) for their opening paragraphs. The future of American fiction? Judge for yourself.



BRIAN WASK, 28
Working title: *Fill of Blue*
Office: Cafe Pick Me Up, East Village
Opening lines "Damien ignited a spliff of Blue Mountain ganja in Clifford's van as we bounced over the road twenty yards from Jamaica's tropical coast. Clifford was our Jamaican friend and he preferred to call us Ugly Americans, despite his several important missing teeth. . . . "

CHRIS INGRAHAM, 25
Working title: *American Fifty*
Office: Esperanto, West Village
Opening lines: "I DO NOT take Zoloft or its competitors. I am not even depressed. I do not bathe the wrinkled elderly women of my family in rosewater, or in any water. . . . My racial categorization does not require a hyphen. I have never been car-jacked, mugged, in a drive-by-shooting as even a bystander, or victim to police brutality. . . . No lover has ever dumped me and, to my knowledge, I have never broken a heart."



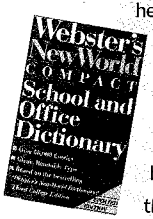
JOSHUA ANISH, 25
Working title: *Johnny Sketch*
Office: Java and Wood, Greenpoint
Opening lines: "These seemed to be tough times in the big city. After a brutal day at *The Daily Horror*, John slowly pushed open the big heavy door of his skyscraper

ILLUSTRATION BY AARON MESHON. PHOTOGRAPHS FROM GETTY IMAGES (2).

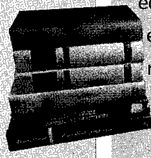
UNITED COLORS
OF BENETTON.

apartment and looked around at the mess that resembled his life. . . . His shoulders moped forward, each pointing apologetically to some dirty spot on the floor between his two limp feet."

JOHN LESTER, 25
Working title: *Bank*
Café: Starbucks, West 87th Street
Opening lines: "There was a harrowing screech and a flash of orange before Abel's well-groomed head struck the pavement. A blurred sun slowly took shape above as Abel blinked himself back to consciousness. The red ball hovered for a moment, then began to retreat, shrinking and surrounding itself with an alarmingly white face, a perma-smile, and errant purple curls. Abel was about to ask this figure what had happened when a scarred clown-hand was thrust in front of his face."



MYLES A. ZAVELO, 5
Working title: *The Book of Untimely Deaths*
Office: Two Little Red Hens, Park Slope (where he dictates his work to his mother)
First words: "Let's start with the big ones. It was 1962. Peter Mike was crossing the bridge next to the graveyard when he slipped and fell into a river of swords. At the same minute, John Hardbridge killed the woman he was married to because he needed the money. He put her body under his staircase. He never got rich. But he had his own haunted staircase crypt. Scary things are sometimes very violent."



Lefty Pitchers

Call it "radical sheik": The war on terror shakes the dust off the SDS crowd. By Christopher Tennant

Mick Jagger isn't the only sixties veteran taking his old act on the road this fall. A full-page ad in last week's New York *Times* featured another wrinkled reunion tour, this one of old radicals bent on stopping American imperialism generally and the Bush administration's "war on terror" specifically.

The New York–based organization is called Not in Our Name (NION), and its headliners include ex-Weatherwoman Bernardine Dohrn, people's historian Howard Zinn, convicted cop killer Mumia Abu-Jamal, Harvard prof Noam Chomsky, and special guest star Jane Fonda.

Hollywood is further represented by Susan Sarandon, Oliver Stone, Ed Asner, and Danny Glover, while the youth vote is provided by the likes of Mos Def and Marisa Tomei. Sixties antiwar veterans make up the bulk of the names, from Angela Davis and Tom Hayden to Pete Seeger and Gloria Steinem. Psychedelic shaman Ram Dass is even onboard.

A lot's changed—both personally and politically—since the good old days, of course. Fonda spent the ensuing three decades making aerobics tapes, while other movement heavies seem simply to have vanished. When was the last time we heard from sixties activist Clark Kissinger?

Not everyone, however, is thrilled about the comeback. *Vanity Fair* and *Nation* columnist Christopher Hitchens, an outspoken supporter of the war on terror, groaned at the group's mere mention: "Nobody in Iraq, nobody in Europe, practically no one in America gives a shit what the American antiwar left thinks anymore. Their complaint is with reality."

Undaunted, NION is also collecting lesser-known signatures (4,000 so far) for its national "Pledge of Resistance" and drumming up support for a rally in Central Park on October 6, the anniversary of the start of the U.S. bombing campaign in Afghanistan. Signatories are asked to donate $200 to the cause, which may seem a lot compared with the sixties, but then, it's $100 cheaper than a front-row seat at the Stones.

MAKE LOVE, NOT WAR: From left, Susan Sarandon, Noam Chomsky, Gloria Steinem, Jane Fonda.

Old Editors-in-Chief Never Die—They Just Go to *Us*

In a tepid (at best) media climate, *Us Weekly* is one of the few hot publications around. So it's hardly a surprise (despite the infamous 7 A.M. closings) that Bonnie Fuller has been able to lure an amazing number of editors-in-chief, most of them freelance.

Joe Dolce (pictured, bottom), founding editor of *Fashion Wire Daily* and former editor-in-chief of *Details*, has a temporary stint editing stories and front-of-the-book pieces (the "Faces and Places" section). The gig has brought him back into contact with his old sparring partner **Brandusa Niro**, also a former editor-in-chief of *FWD*, now responsible for *Us Daily*, Fuller's sparky Fashion Week supplement.

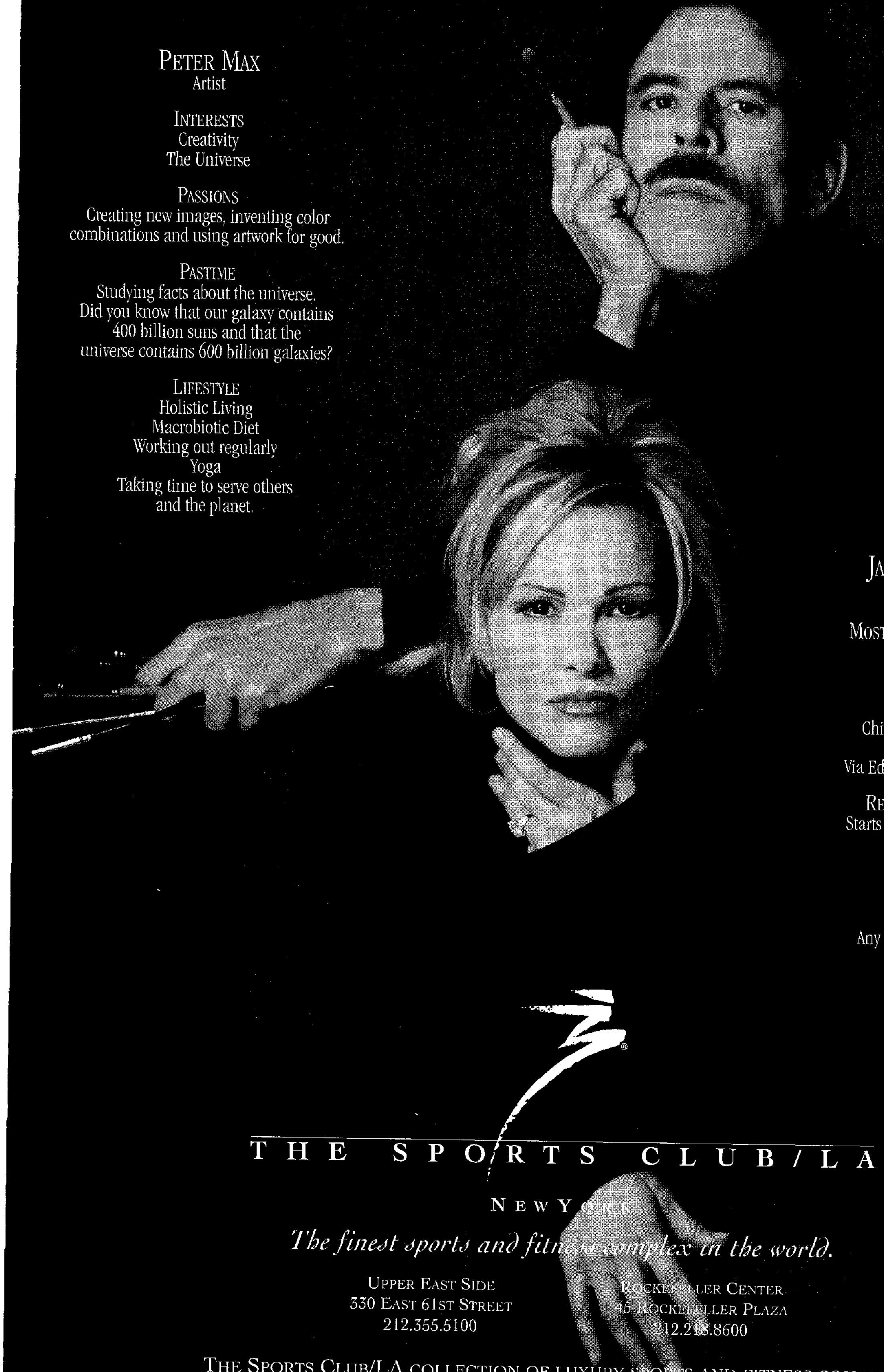
Meanwhile, **Michael Solomon** (center), former editor-in-chief of *Premiere*, is sprucing up features under a similar temp arrangement. Also editing features is **Cathy Cavender** (top), erstwhile editor of the soon-to-be-defunct *Rosie*, whose dismissal by Gruner + Jahr in late June set off the public spat between editorial director and namesake Rosie O'Donnell and G+J management (and we all know how *that* turned out).

"We're really fortunate to have their talent available to us," says Bonnie Fuller. "It takes time to staff up. And it made sense for their schedules." Adds an *Us* wag: "You could put together a great magazine with all of the editors out of work. It's only a matter of time before Tina Brown shows up." Or perhaps Rosie could edit the "Loose Talk" section?

AMY CORTESE

PHOTOGRAPHS: FROM TOP LEFT, REUTERS NEWMEDIA/CORBIS; ROBIN PLATZER/TWIN IMAGES (4); REX FEATURES; MARINA GARNIER.

OUR MEMBERS KNOW WHY THEY BELONG.



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Artist

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TIMOTHY WHITE

Michael Wolff THIS MEDIA LIFE

Meet Barry Buffett

Suddenly, it seems like the Universal Studios chieftain has more than a little in common with the Oracle of Omaha: In his un-mogulness, he's become mythic, invincible, and all-knowing.

BARRY DILLER HAS BECOME WARREN BUFFETT. This is quite a remarkable transformation: to emerge from the swamp of the entertainment industry as a preternaturally savvy, vastly successful, even beloved businessman. The Oracle of Coldwater Canyon.

In fact, I don't think anyone ever before has made the leap from Hollywood, that inversion of Main Street business ethics, that primordial Enron, to blue-chip, chamber-of-commerce, I-always-make-money-for-my-partners status.

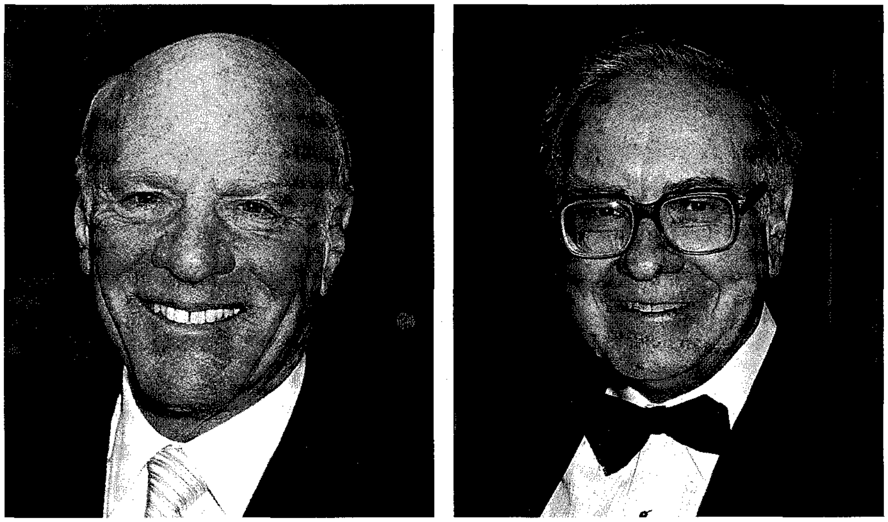
Just as he has gotten free, he is, however, being pulled back again.

Jean-René Fourtou, the new chairman of Diller's nominal employer, Vivendi, where Diller is the part-time head of Vivendi Universal Entertainment, was in Hollywood last week. Fourtou was undoubtedly trying to entice Diller into some event (complicated financial deals are often called events, as in seismic events) that would give Diller more control over the enterprise and put more money into Vivendi's vastly depleted coffers (depleted partly because Jean-Marie Messier, Vivendi's recently deposed architect and chairman, was handily outmaneuvered by Diller when he bought Diller's USA Network properties at an extravagant premium).

Will he do it? and *Does he want to do it?* are the big media questions of the moment (with not necessarily the same answers).

I have known Barry Diller for almost 25 years now. He was in his thirties when we first met—when he threatened to kill me if I didn't write what he wanted written—and, by nearly all assessments, on a fast track to take over the entertainment world. He's 60 now—and still on that same fast track.

What is different is that while he has still not achieved his obvious goal, he's achieved this other thing, this mythicness, this invincibility, this all-knowingness—and he's achieved this, his legendariness (which has, not incidentally, allowed him to make billions), precisely because he failed to achieve the other thing.



THE LAST PRUDENT MEN: Barry Diller, left, and Warren Buffett, ever ascendant.

Barry is one of the luckiest losers in history.

He must be asking himself: *Do I really want to succeed now?*

IT'S AN UNLIKELY ROUTE TO BUSINESS ASCENDANCY to keep losing your job and to keep blowing the deals you try to make. Interestingly, though, this has made Diller, in an age of excess, seem like the last prudent man—and a not unheroic one.

There was the widely reviled Paramount chairman Martin Davis who, in 1984, ousted Diller as head of Paramount Pictures. Davis then went on to make a run on Time Inc. (as it tried to buy Warner Bros.), compelling both Diller and Sumner Redstone to make a run at Davis's Paramount. At the eleventh hour, Diller lost his nerve for raising his bid, and lost Paramount to Redstone. But this had the effect of gaining Diller the reputation of being the only media mogul never to overpay for a media company.

Then there was Diller and Murdoch. Diller is one of the few people ever to work for Murdoch—as chairman of Fox—to achieve some kind of parity with the boss. He didn't submit. Arguably, Murdoch needed Diller more than the other way around. Diller even openly ridiculed Murdoch's politics. And while he didn't get Murdoch to make him his partner—and left as a result—he probably was the only person Murdoch ever really considered making his partner.

Then there were CBS *and* NBC, both of which he tried and failed to buy. There was QVC, which he got control of but then got forced out of. There was AOL, which he considered buying (but then decided was too expensive, looking chumpish when it rose wildly in value—and, of course, looking prescient now). And there was Lycos, which he tried furiously to buy, and if he had (again, he refused when push came to shove to raise his bid), he would have been, today, a goat.

Instead, he waited around and, whether because he was cowardly or because he was smart, did a series of comparatively low-risk deals (the Home Shopping Network, the USA Network cable channel, some UHF television stations, the Sci-Fi Chan-

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.

nel, some independent movie companies, Ticketmaster, and CitySearch) until opportunity knocked.

Or, in another metaphor, he was a spider, weaving an intricate web, into which Edgar Bronfman Jr., who had just bought Universal, fell.

Diller, in the time-honored business tradition of parting a fool from his money, bought an interest in Bronfman's television properties for far less than it was worth. In part because of this bad deal, and the great ridicule it exposed him to, Bronfman, in order to salvage some portion of his family's fortune, was forced to sell Universal to Messier's Vivendi. Then Messier, displaying all the traits of the way-out-of-control mogul that Diller himself has resisted displaying, bought back from Diller, for far more than they were worth, those same television properties.

This made Diller billions and put him in the catbird seat at Vivendi Universal Entertainment—which is where he sits now.

The point is, he did the thing really smart businesspeople are supposed to do—that is, bide their time and wait for it to come to them—as opposed to what media moguls invariably do, which is, at vast cost and assuming great risk, go out and get what they want when they want it.

Then there is the toughness thing, which in terms of the Diller legend should not be underestimated—Barry, evidently lacking the need to be liked, is a very scary guy. It is surely this very lack of sentiment that makes a good deal-maker. (Warren Buffett, while not as surly as Diller, also has a marked lack of sentiment—cutting his children out of his will and the like.) You just have to be cold enough, or disconnected enough, to walk away from any deal (no matter how much glowing publicity you'd get for doing it) except a sure deal—which almost no other media person has been able to do.

BUT HERE BARRY IS AGAIN, LOOKING THE DEAL of a lifetime in the eye.

It's his not to do.

There's a desperate seller. And in this season of media discontent, there probably aren't other eager buyers. What's more, Diller runs the company already (in fact, he knows more about the company than the seller knows).

So just say yes, Barry, and you'll have for yourself a major studio that happens to be performing pretty well, some of the best cable properties in the business, and the biggest music company in the world (the music company is not part of Vivendi Universal Entertainment—but the French would love to fold it into the deal and be done with America in one fell swoop). Then you buy NBC and you become, finally, who you are supposed to be—a top-of-the-heap mogulissimo.

On the other hand, you weren't born yesterday.

Even with the prospect of DVDs offering a few good years, the movies are a going-nowhere business; it just costs too much to make feature films and prime-time television. Also, the people are unpleasant (true, Diller has in some sense invented this model of unpleasantness). As for cable, even good cable, it's advertising-driven—and nobody is betting on the advertising business. And music—forget about that.

But for the right price, how do you not do it? How do you resist? For the right price, isn't everything worth it?

Barry Diller, who has never achieved his obvious goal, is one of **the luckiest losers in history**. He must be asking himself: Do I really want **to succeed now?**

Well, let's try to look at this through the eyes of Barry Buffett—a man who is no longer just a mogul wannabe but (just assuming) the smartest, canniest, most astute business guy there ever was (by that measure, of course, even Warren Buffett is not Warren Buffett—but play the game). Let's cast as cold an eye as has ever been cast on a deal.

WHAT YOU KNOW, IF YOU'VE BREATHED THE Sun Valley air of other media moguls, is that no matter how good the deal is, no matter how great the opportunity might have seemed to be, if you take control, if you get what you want, you get stuck. The bigger the media company, the more public the failure (and all big media companies, partly because they are so public and partly because they are so big, fail).

It's a tar-baby enterprise.

In the Buffett model, however, you create a remove between yourself and the businesses you own—let somebody else get stuck. You want to buy at a price that is low enough so that you can't lose, and you want to be distant enough so that you are never in danger of losing your cool (you never, ever make the mistake of thinking any one business is all that much fun, or any imputed glamour all that real). You don't ever want to risk damaging your legendariness—which is your added value.

There is, too, the John Malone model (which Diller would know very well—Malone has been his partner on various deals). It's similar to the Buffett model and just as unsentimental, but it has a slightly different spin. You don't try to take over—you insert yourself opportunistically and annoyingly (your annoyingness is, in a sense, your added value). TCI, Malone's cable business, was in the middle of everything (it was a crummy system, too—which AT&T would painfully come to discover); you always had to deal with him. He was like the party boss or ward heeler—but he carefully avoided any pretense or delusion of wanting to be the elected official. His power was in the back room. In this, there may be similarities between Diller's USA Interactive (his system of online shopping networks) and Malone's TCI. Malone saw cable as the key infrastructure and transforming agent of eighties and nineties media, and it's possible that Diller sees his transaction model—the ability to sell everything from mood rings to airline tickets to downloadable movies—as the next.

Anyway, what you want is lots of leverage to help you do what you want to do; what you don't want is to be left holding the bag.

Diller, for instance, clearly left Messier holding the bag (there was that remarkable news conference when they announced their deal, with Diller waving the gathering to a close as Messier was happily answering questions). Diller cozily fit himself into the Vivendi mess, gaining all of its benefits and suffering none of its consequences. Messier was just a passing dupe.

Which is, of course, where young Edgar Bronfman Jr., possibly the stupidest person in the media business, might come back in.

It seems entirely reasonable to imagine a scenario in which a deal is done with what remains of the Bronfman fortune, for which, as partial recompense, young Bronfman again gets to become an official mogul, and Barry steps aside but, for his counsel and stature, receives certain entitlements, which, of course, will rise in value as the media business itself continues its rapid decline. Barry, in other words, plays it sharp.

Unless you never get over dreaming about being a mogul. There actually would be some comfort here in finding out that Barry is really, in the end, a sentimental fool. ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read online at nymetro.com/archive/wolff.

James J. Cramer THE BOTTOM LINE

Battle Stations

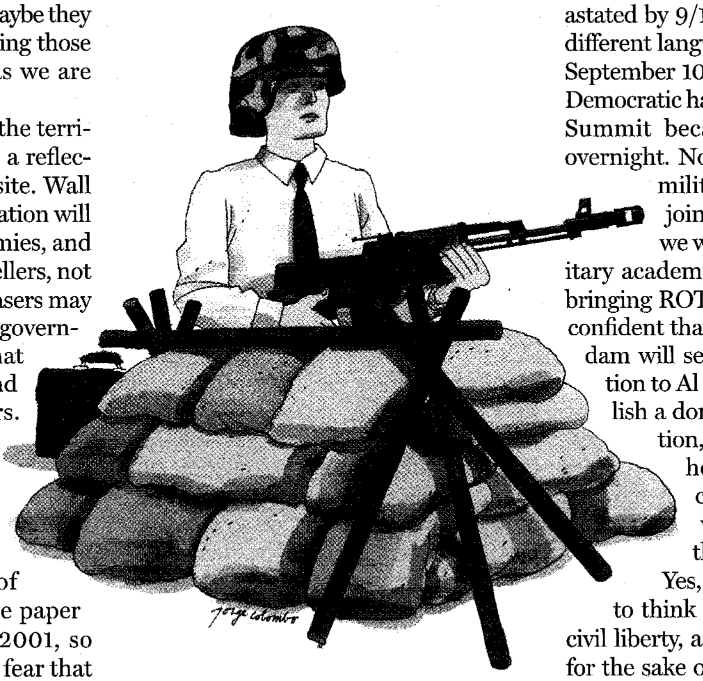
Wall Street hasn't gotten over last year's attacks the way some uptown editorial writers have, which explains market jitters about war in Iraq—traders worry there won't be one.

IF, ON SEPTEMBER 11, THE NEW YORK *TIMES* had been located where the *Wall Street Journal* was, instead of safely ensconced in Times Square, the world would be a safer place today. If some of those editors had been downtown with us, wondering where the Air Force was, fearing that tons of falling steel would catch a gust of wind and crush us, or sloshing through four inches of what we thought was gray slush, then maybe they wouldn't be so timid about avenging those who perished, nor as worried as we are about the future of civilization.

Don't for a minute think that the terrible stock market we're having is a reflection of war fears. Just the opposite. Wall Street wants to know when our nation will take firm action against our enemies, and until it happens, we want to be sellers, not buyers, because we fear the appeasers may give terror the edge. We take the government at face value, we think that there will be another attack, and we want action before it occurs. They have struck down here *twice* already, in 1993 and 2001, and they will be back unless we kill them first.

Perhaps it is unfair to single out the *Times*—its coverage of 9/11 was extraordinary—but the paper now seems so September 10, 2001, so unconverted to the cause. And I fear that somehow the *Times*' pacifism is representative of a wider strain of thought that I just don't understand anymore. It's the view that the world just isn't nearly as dangerous as it seems to those of us who witnessed the carnage or were trapped in nearby buildings waiting for the all-clear. I still remember the confusing reports of a third hijacked jet coming to take out the stock exchange, and I still think that that's what we're fighting to prevent . . . the next jet.

Don't get me wrong. I understand the position of those who seek more debate, who think the president hasn't effectively argued the case against Iraq, or who fear for our civil liberties. I always believed in a strong Bill of Rights, along with a smaller military. I argued that the enemies of the United States would be won over by capitalism, not ICBMs. Negotiations could solve all problems, whether they were in Ireland or Israel. Safety meant seat belts, no smoking, four trips to the treadmill a week, and a low-fat diet. Security meant alarm systems and lights on when you went away. Peace meant Canyon Ranch, preferably without the kids.



But 9/11 changed all that, right? It did for me. The Bill of Rights? I'm starting to think that Madison's 200-year-old gem has become Osama's plaything now, allowing foreign terrorists free run of our country. Negotiations? With whom? Even Auschwitz guards didn't dance in the street and celebrate every time more Jews were killed. Safety now means killing them before they kill us. And as for peace—well, not to be too Orwellian, but in this case peace *does* mean war, or the successful pursuit of it.

But what I find most amazing isn't my one-day conversion, my morphing from dove to hawk. It's that more New Yorkers don't think just like me. Where I am, downtown, or in Summit, New Jersey, also devastated by 9/11, we seem to be speaking a different language, one that didn't exist on September 10—at least, not in my liberal-Democratic haunts. It's like Wall Street and Summit became two little Red states overnight. Now we speak proudly of our military and wish we could still join up. Forget the Ivy League—we want our kids to go to the military academies. (Thank heavens they're bringing ROTC back to Harvard!) We are confident that if we don't strike Iraq, Saddam will sell weapons of mass destruction to Al Qaeda. And unless we establish a domestic-intelligence organization, an MI-5, and start printing holographic national I.D. cards, I now think those weapons will inevitably find their way here.

Yes, some of us are even starting to think that we may have too much civil liberty, and we should cash a little in for the sake of keeping our children alive. We tell stewardesses we aren't taking off unless those two Middle Eastern–looking gents get one more frisk, the frisk that was wasted on a couple of grannies with walkers. We welcome the frisking ourselves, why shouldn't they?

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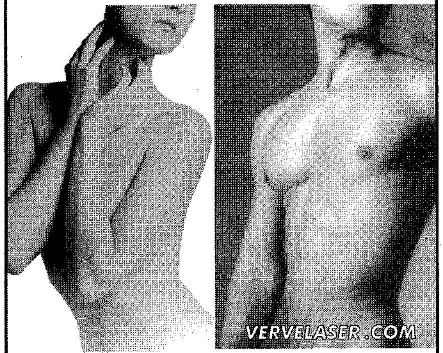

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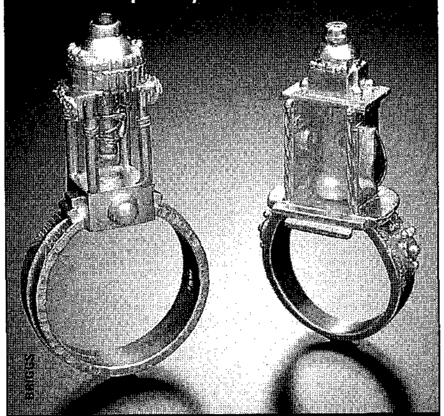

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Downtown, we implicitly trust our leaders these days; we like their strength and their determination. We don't look upon the generals as a bunch of kooky Sterling Haydens shooting up Coke machines in *Dr. Strangelove*. We think they get the job done. The Army, Navy, Air Force, and Marines have a rigor and an ethic that puts Wall Street to shame.

Most of all, though, we recognize that the enemy's goal isn't to convert us or better their own people or see the caliphate restored: They just want us dead. We don't get what the *Times*' editorial writers are thinking. Did they skip that chapter about Churchill and German rearmament? Did they miss the class titled "Peace in Our Time?" Do they need a sports section to know that the Devil now has a home team, and it's 1–0?

If we wimp out now against Iraq, you can expect this anemic market to keep trending down. The traders don't want things to stop with Baghdad. We don't know why Saudi Arabia is still treated as a friend, or why we don't just take over the oil fields as punishment for what their people did. With no Soviet Union to back them up, some down here wonder, what the heck we are waiting for?

Do I seem overzealous? If so, it's because on some level, late converts like me feel a little guilty about the past. We wonder if somehow we're at fault, that by fighting to defend the privileges and rights of others, by applauding when the CIA was banned from spying on us, by defending people's rights to say and do anything they wanted, somehow we had a small part in enabling genocide. In Philly, where I grew up, Republican mayor Frank Rizzo always said that a conservative was a liberal who got mugged. So what does that make me? A liberal who's been terror-bombed?

Perhaps you really did have to walk through that strange gray slush that covered the streets of downtown before it was all cleaned up and the stock exchange gleamed once again. I keep the Rockport wing tips in my closet, encrusted with that dust, to remind me every day about what stuck to those uppers: the ashes of 2,800 Americans, many of them my friends and colleagues. Or, to put it in the simple Street vernacular of the traders who died that day: Enough already, let's stop the mourning and start the bombing. ■

James J. Cramer is co-founder of TheStreet. com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *E-mail: jjcletters@thestreet.com*

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Amy Sohn NAKED CITY

A Mother's Love

Is it possible to have a baby *and* a sex life? Three young moms talk about their bodies, their husbands, their bedrooms. Memo to Dad: Turns out you have to give a little to get a little.

THE STRANGEST THING HAPPENED THE OTHER night: For one brief moment, I felt lucky to be single. I was shooting pool at Max Fish with my friend Lucy, a young mother of two, telling her how jealous I was of her perfect married life. "I think I want to have a kid soon," I said.

"Don't be so eager," she warned. "Your whole life changes. Do you know about the Curse of the Breast-feeding Mother?"

"W-what's that?"

"All the literature tells you to breast-feed as long as possible because it's best for the baby, but a lot of nursing moms stop wanting sex as long as they're nursing."

"Did you?"

"No, of course not. But for a lot of women, nursing becomes their entire sensual life. They just don't need anything else."

I stared down, imagining my entire sensual future resting on my rack. I was a fox; I didn't want to be a cow. As I lined up for my next shot, I stopped feeling so gloomy. I didn't have a husband, but maybe I had something better: a sex life.

A couple days later, I sit down with Kathy and Susan, two new moms, and their peacefully sleeping babies. I met them at the New Mothers Luncheon, a twice-weekly support group held at Hi-Life on the Upper East Side. Kathy, a vivacious 37-year-old brunette with a 4½-month-old son, is an attorney and plans to return to work part-time soon. Susan, a 36-year-old knockout blonde with twin 6-month-old girls, works part-time in advertising sales. Neither has had sex for about a year.

Susan says the shift began before she got pregnant. She and her husband did in vitro fertilization, which was harrowing: "You're blaming your husband, and he's blaming you. It's very stressful to your relationship."

Once she conceived, they had sex a few times, but stopped when he began to worry he would hurt the babies. "Then I went into the hospital at 26 weeks and we didn't have sex because I was on bed rest."

Kathy was able to get pregnant relatively quickly but was anxious about it, given her age: "After the sex, I would say, 'Good night, I'm not moving, I'm lying here so the little spermies will swim,' when all I wanted to do was take a shower and scuzz off."

She and her husband had sex once, a few months into the pregnancy, but stopped because both felt strange. "He said, 'Was that weird?' I said, 'That was so weird that we're not doing it again. How's that?' I felt the same way about him giving me oral sex."

Both women tried to make up for their diminished drives by gratifying their husbands in other ways, but, as Kathy points out, "You're uncomfortable on your knees, your back hurts, and your stomach's in the way."

"I gave him more oral sex," says Susan. "But I'd rather have sex, because when you're married, it's 'What's in it for me?' "

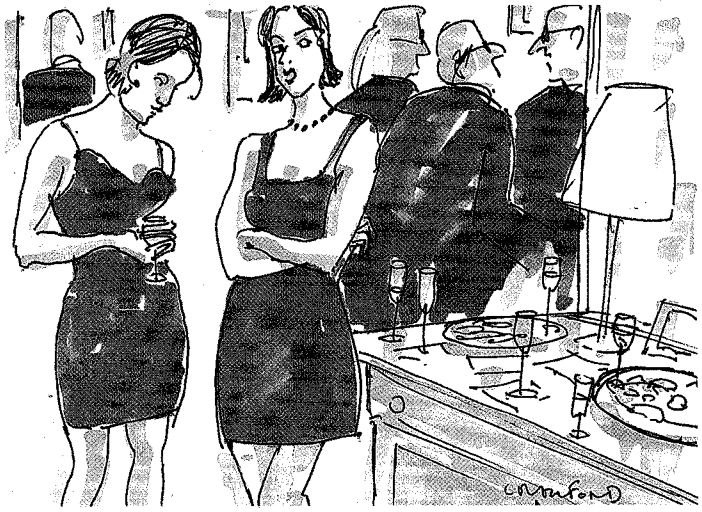
When she gave birth, she expected her sex life to return to normal—she'd had a cesarean and had no concerns about pain or loss of sensation—but in the past six months, her husband has shown no interest. "He makes excuses because he's freaked out. I think he has performance anxiety because there was so much pressure on him before, the question of 'Is there a problem with your sperm?' "

Now when she initiates sex, he says he's tired. "I'll say, 'What's the matter with me? Am I ugly?' He'll say, 'You're beautiful. I love you.' I'll say, 'Then okay. Let's work on it.' There are issues. I want to work on it because this is horrible."

One night, she was kissing him on the living-room sofa, telling him to come to bed. He said he wasn't ready, so she went into the bedroom and came out a few minutes later to find him masturbating. "I liked that he was doing it," she says. "It was good that something was going on. I asked him to come to bed, and he said it was too late."

Kathy's husband suggests sex often, but she's convinced it's only when he knows she's going to say no: "He'll ask in the morning when I'm in my nursing bra and underwear and I have Sammy at the changing table. He'll rub up and say, 'Let's go, Mommy.' I'll say, 'Get away from me. I'm changing the baby.' Or he'll ask when

Sex Appeals By Michael Crawford



"I met a real jerk last night. Maybe you and Jake could do dim sum with us Sunday."

ILLUSTRATION BY MICHAEL CRAWFORD.

the nanny's here." Recently, she gave it some thought and finally told him she was ready. His response? "I'm really tired now."

Part of the problem, she says, is that he hasn't been very helpful with the child-rearing. He has changed their son once and fed him twice. "I would feel more inclined to have sex if he helped more. I have a lot of resentment. I go to physical therapy because my back is so bad from holding the baby, and he's watching ESPN, clicking the remote. I'm thinking, *He thinks he's going to get a blow job? Ha!*"

I ask whether, given the change in their relationships, they're worried their husbands might cheat or go to strip clubs. They say they've thought about it but aren't too concerned. "My husband thinks I'm a stripper now," Kathy says. "I tell him, 'Look but don't touch.' "

I mention the breast-feeding curse and ask whether they think that might have anything to do with it. "Breast-feeding decreases your hormones," says Kathy.

"I don't think that's what it is," says Susan. "If I had sex, I'd want it. The less you have it, the less you want it."

Kathy thinks her sex life will change—because she and her husband want to try to conceive again in the spring. "I will have sex," she says, as though she were vowing to work out more often. "I will. And it'll be soon, because I don't want to wait until we're trying to have a baby again. That could create an issue."

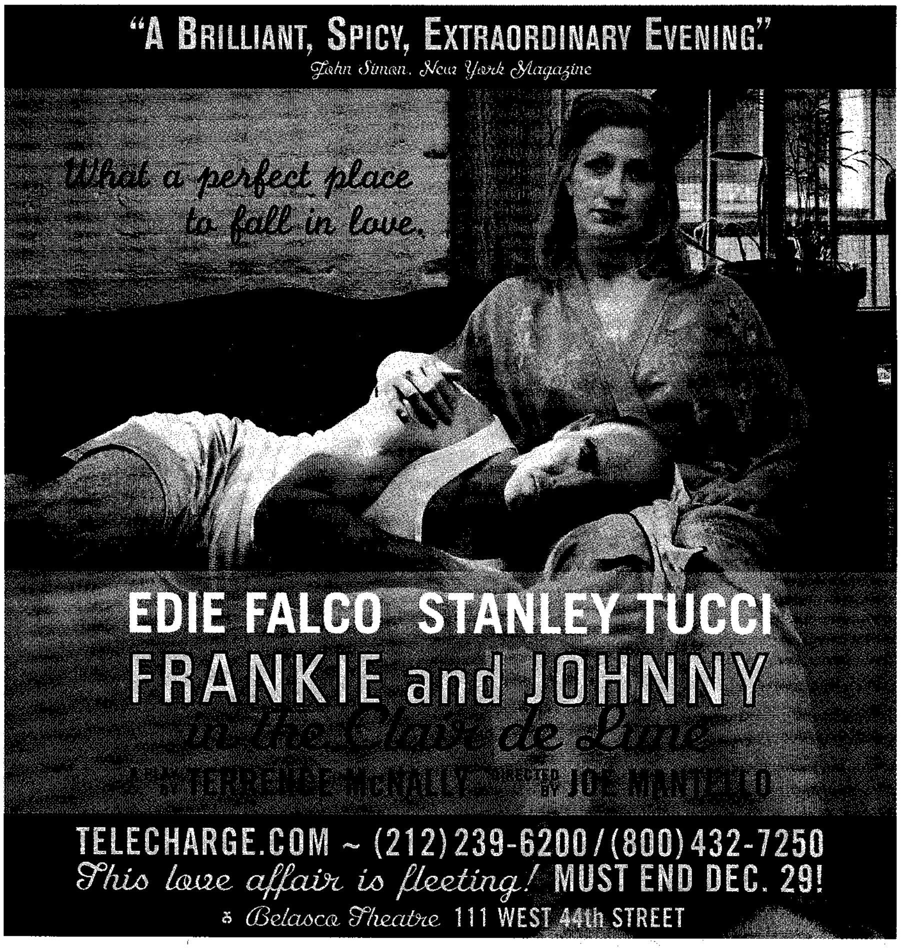
Susan gets a faraway look and murmurs, "I was talking to my mom the other day and she said, 'Are you having fun?' I said no. I'm not unhappy, but I'm not happy."

THE NEXT DAY, I MAKE A MENTAL NOTE NEVER to have children. But then I have lunch with Tina, a sweet-faced 30-year-old attorney who's taking time off to be with her 3-month-old son. She had approached me at the luncheon and told me in a hushed tone that her experience of sex after childbirth was dramatically different from that of most moms. We meet at Eli's on Third Avenue, not far from her apartment. With her son sitting in her lap, she tells me, "The combination of feeling more appreciative of my body and falling in love with my husband again made me really want to have sex after I gave birth."

She and her husband made love the day after her six-week checkup with her OB/GYN, when the doctor tells the mother whether it's okay to resume intercourse. "I was nervous, but I was also excited. It was fine. It was pleasurable."

Before the baby, she and her husband had sex about twice a week, and now they do it four or five times. Tina says the change was completely un-

(Continued on page 119)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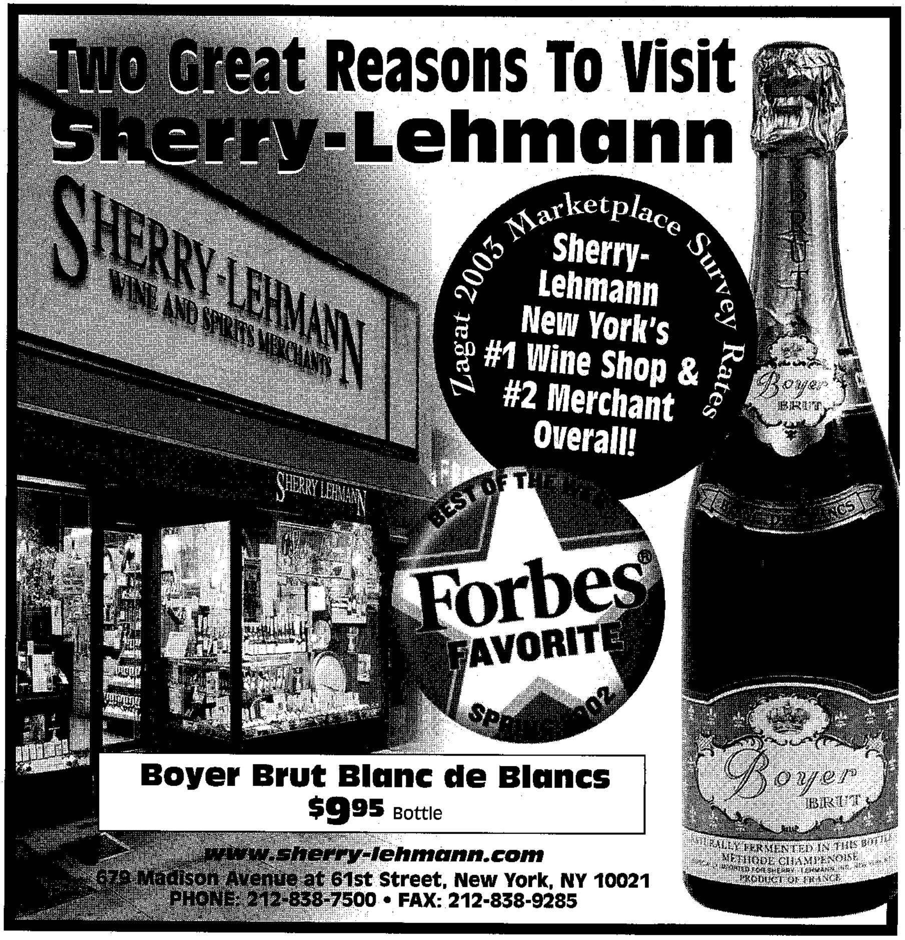
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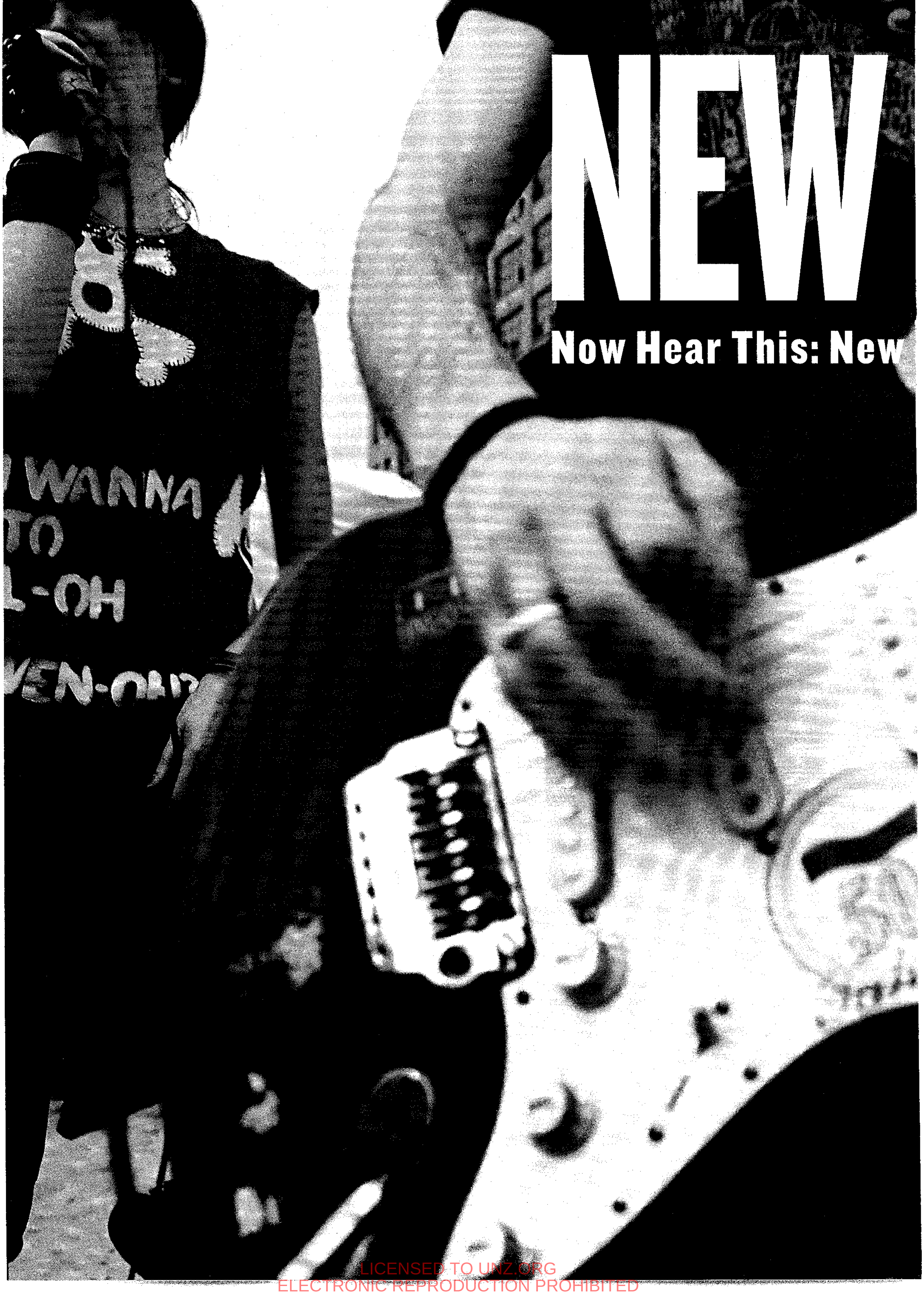


WANNA
TO
L-OH
VEN-OH

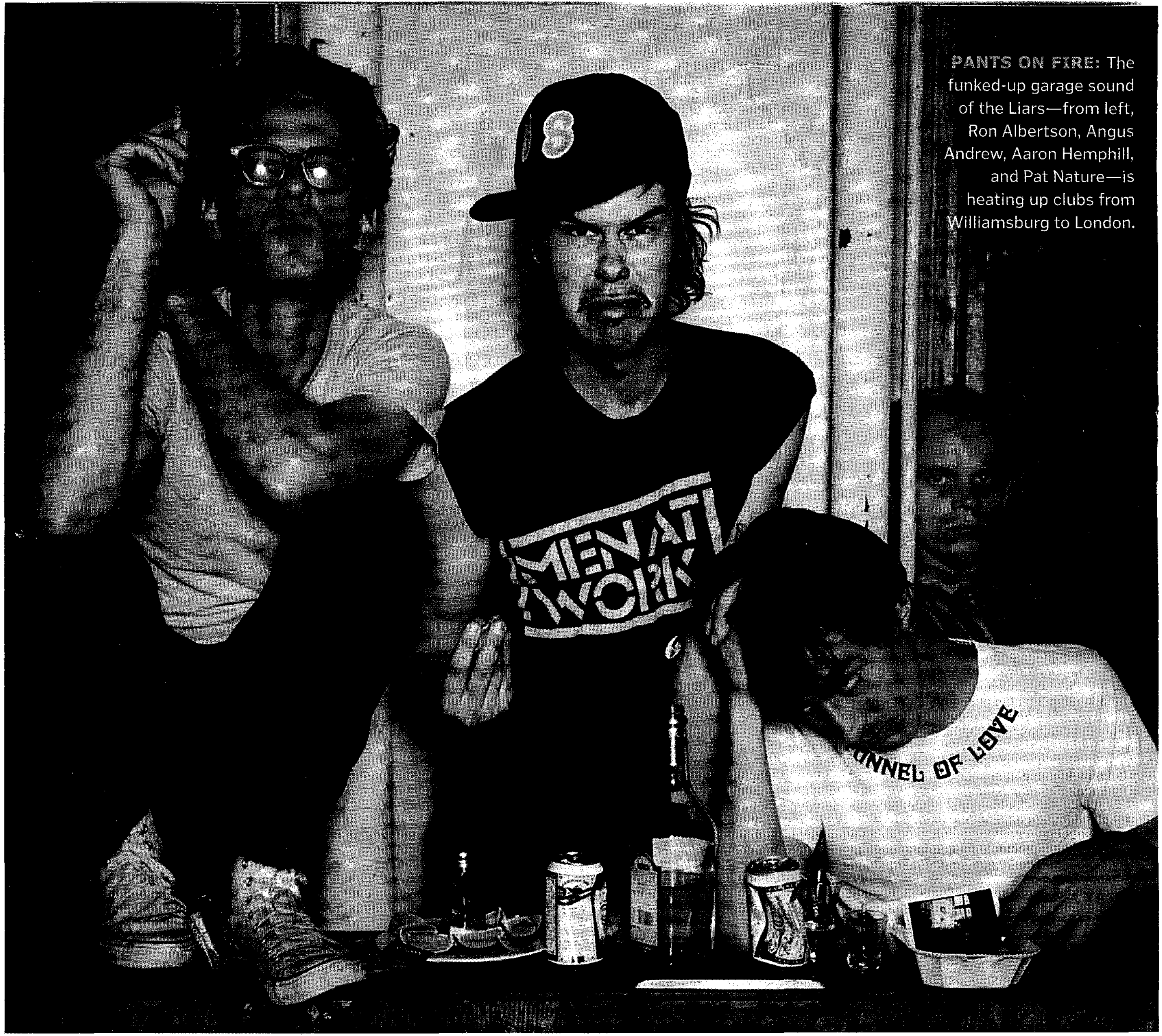
ROCK CITY

York is—once again—the capital of rock and roll.

Karen O and Nick Zinner of the Yeah Yeah Yeahs performing in a Williamsburg parking lot.

PHOTOGRAPHED BY MARK PETERSON

WE'VE GOT OUR FINGER ON THE PULSE of America!” sings Angus Andrew of the Liars on their debut album, *They Threw Us All in a Trench and Stuck a Monument on Top*. Take the lyric at face value, and you'd think it was a declaration of the crossover dreams of the city's mushrooming music scene, an inspired (and yes, only in New York) patchwork of electro, neo-garage, art-rock, and post-punk. But the Liars—and players in the scene itself—seem to know better, and they're the better for it. After all, New York's bands are too smart, too weird, and too raw to attract a pop audience bred on Britney Spears and *American Idol*. So why does New York's music scene matter? Because this is the most vital and diverse moment in the city's musical history since the early eighties. Because it has made Brooklyn cool. Because it is the light at the end of the long, dark tunnel of the cynical, pay-me-now nineties. Because it has eased the pain of an apocalyptic moment last fall. Because asking why it matters (or who might snag record-company lucre) is utterly irrelevant to most bands here. Is New York the next big thing? To quote Nirvana: Nevermind. ETHAN BROWN



PANTS ON FIRE: The funked-up garage sound of the Liars—from left, Ron Albertson, Angus Andrew, Aaron Hemphill, and Pat Nature—is heating up clubs from Williamsburg to London.

They Will Rock You

From electro goddesses to dance-rockers to post-punks: Vital stats and revealing stories about the best New York bands vying to be the next Strokes.

Dance Rock

Liars

SOUNDS LIKE: Schizophrenic dance punk, Public Image Ltd., ESG, Gang of Four.
SIGNATURE LYRICS: "They cut me up, they cut me up, they cut me up at the medical school," from "The Garden Was Crowded and Outside."

MAKING IT HERE: With one Australian (front man Angus Andrew) and one Californian (guitarist Aaron Hemphill) who met at art school in L.A., plus two guys from Nebraska (drummer Ron Albertson and bassist Pat Nature), the Liars are poster children for New York's art-punk scene—four stylish twentysomething eccentrics making lots of noise in Brooklyn.
SOPHOMORE STUMP: "The idea is not to be pigeonholed too easily," says Andrew (who goes out with Karen O of the Yeah Yeah Yeahs). He's also said that when the Liars' second LP is released, "if people don't like us now, it's gonna get much worse." The band couldn't get much more abrasive than the ironic punk anthems of its debut, *They Threw Us All in a Trench and Stuck a Monument on Top.*
CROWD CONTROL: "We try to make the crowd feel comfortable—like they could just as easily be up onstage, too," says Andrew,

PHOTOGRAPHED BY LEN IRISH

CHIK FACTOR: The boys of !!!, pronounced (sometimes) *chik chik chik.*

who's known for riling his audience into a frenzy. But no one's taken him up on the offer so far. "Maybe they think we're a little too violent?" (See www.liarsliarsliars.com.)

!!!

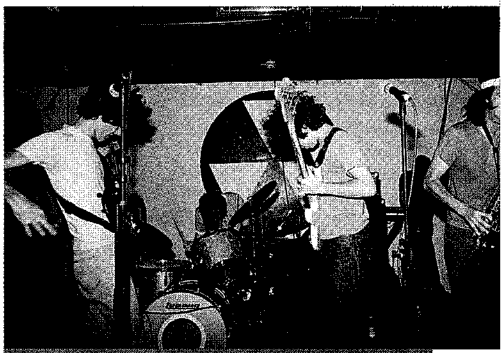
SOUNDS LIKE: Sixties soul plus disco plus the New Orleans funk band the Meters—all coming from a raucous group of eight white boys who like to dance.
SIGNATURE LYRICS: "A species so advanced / But we still just look like ants / So get down / It don't hurt to dance," from "There's No Fucking Rules, Dude."
ALL THE WRONG MOVES: The members of !!! met at art school in Sacramento and did something daring for 1996—they started a band paying homage to James Brown, Marvin Gaye, and disco icons Chic. "We knew we wouldn't get it right, but we hoped when we got it wrong, it would sound good," says 29-year-old singer Nic Offer (third from left, above). "But our shows went miserably; people didn't know what to think and were rude about it."
AND A SMART ONE: In 2000, some members of !!! decided to move to New York. "When we told people, they were like, 'There's nothing happening there! You can rule it!,' " says Offer.
SAY WHAT? The name !!! is supposed to be pronounced as any three repetitive sounds. But the band's new label, Touch and Go, wants them to officially adopt the pronunciation *chik chik chik.* A defiant Offer says that you can call them anything you want—except, of course, the Yeah Yeah Yeahs. (See www.brainwashed.com/!!!)

The Rapture

SOUNDS LIKE: The Cure goes disco.
SIGNATURE LYRICS: "Get yourself together / Shake shake shake shake / Take it all off," from "Out of the Races and Onto the Tracks."
YOU CAN DANCE IF YOU WANT TO: Minor chords, major feedback, and lead singer Luke Jenner's tortured wailing may not make the band a pop success, but its punkish lyrics and pounding house rhythms have placed it at the top of the dance-rock scene.
THEY'RE HUGE OVERSEAS . . . REALLY: The Rapture was recently invited to perform at the Sex Pistols' reunion tour in Europe. "There were a lot of beefy punk dudes there, and they were telling us to get off the stage," says bassist Matt Safer. "But once we started playing, they calmed down. And playing for 22,000 people—while John Lydon's walking around making faces at you—it was great." (See www.plantain.net/recording/rapture.html.)

LCD Soundsystem

SOUNDS LIKE: Think deadpan David Byrne. Ironic, mocking vocals, but set to a driving electro beat.
SIGNATURE LYRICS: "Nobody's getting any play / It's the saddest night out in the U.S.A.," from "Beat Connection."
DISCO SUCKS! (WELL, SORT OF): "Being a punk-rock kid, I didn't see the point of dance music," says James Murphy (a.k.a. LCD Soundsystem), who got into the dance scene late—1999, to be exact. A professional hookup with producer Tim Goldsworthy and some eye-opening club experiences changed that. Aside from putting out two clever tracks ("Beat Connection" and "Losing My Edge") that have rocked dance floors all year, Murphy produces acts like the Rapture and Radio 4.
ELECTRO OVERLOAD: "Electroclash is a broad gesture that people can latch on to, which makes for a lot of embarrassing fashion and bad music," says Murphy. "The stuff that's good will grow. The stuff that's not will just die."



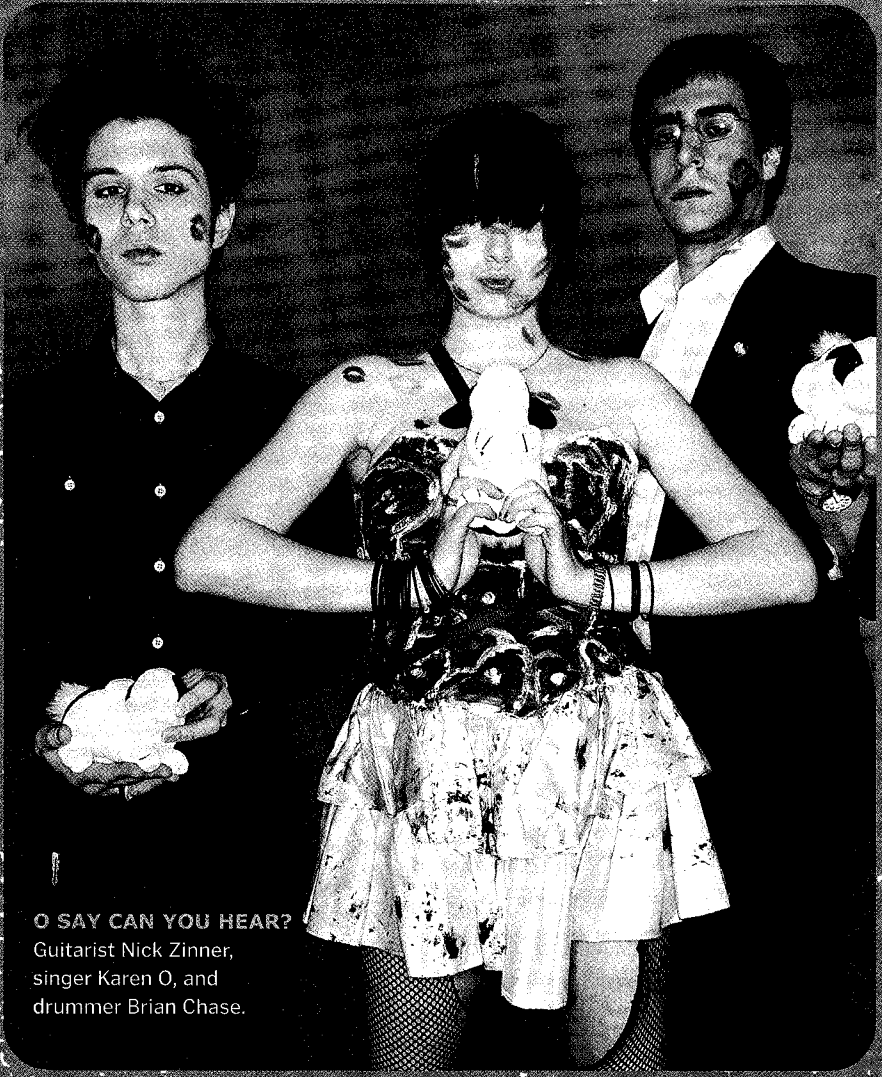
RAPT UP: The Rapture, live. From left, Luke Jenner, Vito Roccoforte, Matt Safer, and Gabe Andruzzi.

Radio 4

SOUNDS LIKE: The Clash, Gang of Four.
SIGNATURE LYRICS: "Who'd have thought disease could be passé / It's looking like it turned out that way / Well, someone needs to start a fire here," from "Start a Fire."
BEAT STREET: A collaboration with beat-friendly indie label DFA has taken the Brooklyn rockers to the dance floor. "We didn't say, 'Let's make this dancier'; that's kind of just where our heads were at," says bassist-singer Anthony Roman.
POLITICAL PARTY: While some critics have dismissed Radio 4's second album, *Gotham!,* as too derivative of, say, Gang of Four, fans rave about the group's fierce energy and irony-free politics. "Some people call us disco-punk, funk—I don't know," says Roman. "I just know that it sounds good in a nightclub." (See www.r4ny.com.)

GANG OF 4? From left, Radio 4 members PJ O'Connor, Greg Collins, Tommy Williams, Anthony Roman, and Gerard Garone.

PHOTOGRAPHS: FROM TOP, HISHAM BAROOCHA;
DUSTIN PITTMAN; JOSH ROTHSTEIN.



O SAY CAN YOU HEAR? Guitarist Nick Zinner, singer Karen O, and drummer Brian Chase.

Oh, Yeah?

Fame beckons the Yeah Yeah Yeahs. Much of the time, they run the other way. By Ethan Brown

THE YEAH YEAH YEAHS ARE TAKING A vote. Not on the cover for their forthcoming album or on which city will open their European tour. No, the vote is to determine whether they'll allow me to interview them.

The members of the garage-rock trio—guitarist Nick Zinner, singer Karen O, and drummer Brian Chase—are tired of reading about themselves in *Rolling Stone*, the New York *Times*, and even *YM*. They're exhausted with the "Page Six" references (Karen O seen with Moby!) and the music-industry attention (major-label CEOs from Warner Bros.' Tom Whalley to Elektra's Sylvia Rhone are regulars at their gigs).

Like a lot of other rock bands on their way up (think Nirvana and, more recently, the White Stripes), the Yeah Yeah Yeahs are very uncomfortable about their impending fame. This might seem spoiled, but consider this: They've been together less than two years and have recorded a grand total of five songs (all available on a self-titled EP).

The results of the vote come via a cell-phone call from Zinner. The Yeah Yeah Yeahs have been making themselves unavailable as of late—they canceled an appearance at the Reading Festival in England—so I prepare for the worst. "We talked about the interview," Zinner says, "and we decided to do it." I'm instructed to meet the band at Tucasa, a rehearsal space in Alphabet City.

But when I arrive, as agreed upon, at 6th Street and Avenue B, the band is nowhere in sight. Confused, I dial Zinner's cell. Wasn't I supposed to come to rehearsal? "I never said that," Zinner says. "Rehearsal is our sacred space." There is unintelligible muttering among band mates. "You can come for the last fifteen minutes."

Even through the studio wall, which is covered with posters advertising salsa acts, it's clear why the Yeah Yeah Yeahs are becoming local legends. Karen O's voice sounds its slurred-sexy best over the band's bluesy, Stonesy power.

When I open the door, the spell is broken. Karen, in a tan *Gremlins* T-shirt and a black hooded sweatshirt, brushes her bangs over her eyes and backs into a corner. Chase, in black jeans and T-shirt, stares blankly ahead. Zinner, also all in black, manages an uncomfortable smile. "We wrote this last night," he mutters, and the band halfheartedly plays a dirgey number. "That's it," Zinner announces after a couple of bars, packing his guitar into a case decorated with three *Y*'s made out of yellow tape.

AT KATE'S, THE MOOD LIGHTENS. THE band members talk about their seemingly random trip to the brink of stardom. "I," Karen proclaims dramatically, "was a sad and sappy singer-songwriter." Everyone laughs. Brian (a classmate of Karen's at Oberlin) talks about getting into avant jazz while Nick (at Bard) got into New York No Wave. I mention that the current New York scene seems very collegiate. Brian laughs. "We're certainly not from the streets," he says. "It's more like, 'We're moving to Williamsburg after college.' "

Nick and Karen met when she transferred to NYU to study film. "It was one night at Mars Bar," Nick begins. "No, it was

PHOTOGRAPHED BY DAVID YELLEN

that bar on Avenue B!" says Karen. "What bar on Avenue B?" Nick replies. "Lakeside Lounge," says Karen. "We were too drunk, anyway," Nick says.

When the two met, Zinner was dissatisfied with his band, the Boba Fett Experience, comprising four fellow male Bard graduates. "It was more like psychotherapy than a band," Zinner says. Karen was unhappy, too; she wanted to channel her energies into a band that reflected her current tastes (she admits to once "having a love affair with the Grateful Dead"), which included New York's then-band of the moment Jonathan Fire*Eater and garage revivalists Pussy Galore.

With Karen's Oberlin pal Brian Chase, the Yeah Yeah Yeahs were born in late 2000. In the spring of 2001, they recorded their EP with producer (and former Boss Hog guitarist) Jerry Teel. The music shares a rawness with neo-garage bands like the Liars, but the lyrics possess a dark, self-mocking sense of humor ("It's our time to be hated," Karen declares on one song) and an unexpected pop sensibility. Even on the thrashiest song, "Art Star," Karen balances her howls with almost Ronettes-like *do-do-do-dos*. "That's been our M.O. since the beginning," Karen explains. "It's putting those hooks in places you wouldn't expect, pairing very discordant and very catchy stuff."

The Yeah Yeah Yeahs' live show—in which Karen strikes cartoonish rock-star poses and drowns herself in can after can of cheap beer—drives a stake into the heart of shy, retiring indie-rock bands everywhere. Karen's showmanship—equal parts Pat Benatar and Chrissie Hynde—is what seduces the A&R reps. "They *should* be huge," says Teel. "But then again, a lot of bands should be huge and don't get there. It's a question of whether this change in music we're seeing really happens."

The change Teel is referring to is the so-far tentative embrace of bands like the Hives and the Vines by radio and MTV. The recession-battered, teen-pop-weary majors seem to be betting that it will continue. "The bidding over the Yeah Yeah Yeahs has become so intense that only labels with deep pockets can afford to stay in the game," says Tom Sarig, vice-president of A&R at MCA Records. "They're at the point where guys like Jimmy Iovine are flying them out for a meeting."

"They've *really* been dangling carrots," Karen says, "and those carrots are pretty tempting . . . " She takes a breath. "But we've decided that it would be extravagant to go with a major for our first album." Nick interrupts: "We're very confident as a band, but being on a major label would cut into our development process."

They're having fun playing hard-to-get. "One label paid for a two-bedroom suite at South by Southwest," Nick says, referring to the industry-packed annual Austin, Texas–based music conference. "And when we were in London, an entire group of A&R guys paid our bar tab, which came to £1,600." Karen giggles at the memory. "And it was all martinis! We were totally wasted."

One night, they even went to dinner with legendary music mogul Seymour Stein. "We were thinking, *We wish there were people like Seymour Stein in the music business today*, and then we got the call to meet him," Karen says. "But unfortunately, when you meet with the real Seymour Stein, he falls asleep at the table."

"It all sounds very glamorous, but it's not," Nick says. "It's very overwhelming."

Karen stops eating and stares directly at me: "The media is *evil*. It's a meat grinder. I mean, I went to the *24 Hour Party People* after-party, and the New York *Post* said I was in the D.J. booth with Moby! Totally untrue. Then I keep hearing these unbelievable rumors about me."

The rumors have grown so rampant, she explains, that they've had to resort to putting announcements like KAREN O IS NOT IN THE HOSPITAL on their Website. Karen almost looks as though she's going to cry. Welcome to rock-stardom.

ABOUT A WEEK LATER, IN A DINGY WILLIAMSBURG parking lot, an enormous crowd has assembled for a strong bill of the New York scene's lesser-known bands. Admission is $10—free if you can climb a tree, which many are doing. When the Yeah Yeah Yeahs take the stage, the sound system goes kaput—Karen has to sing into a *pair* of microphones. Yet she brings that still-untitled song, played limply at rehearsal, roaring to life. "*Well c'mmmon! Ah, c'moonnn!*" Karen howls, sounding like a female version of Iggy Stooge on *Fun House*. It's got wild, primal power—what rock can be. Fans spray Karen with shaken-up cans of Budweiser. She shakes off the suds and rolls her big, moony eyes *faux*-sarcastically.

"Yeah, that show was pretty rad," Karen says later. "I've always felt really comfortable onstage. It's where I should be."

(They Will Rock You continued)

Post-Punk

Interpol

SOUNDS LIKE: An updated version of Joy Division with lyrics plucked from the journal of an emotionally troubled social misfit.

SIGNATURE LYRICS: "I'm sick of spending these lonely nights / Training myself not to care," from "NYC."

COLLEGE BAND: Four years ago, songwriter-guitarist Daniel Kessler spotted a "very distinguished-looking man," bassist Carlos D., at NYU. They struck up a conversation, and Interpol was born.

ANXIETY OF INFLUENCE: Singer Paul Banks's deep, insistent voice is a flawless interpretation of Joy Division's Ian Curtis. But Kessler shrugs off such comparisons: "It was a surprise when people started mentioning eighties influences," he says. Um, right . . .

MOD SQUAD: From left, Interpol's Daniel Kessler, Carlos D., Paul Banks, and Sam Fogarino.

MAKE OR BREAK? Snapped up by Matador, Interpol, whose first album is called *Turn On the Bright Lights*, is one of the most successful bands to come out of the wave of post-Strokes hype—though it's alternately been pegged as redeeming the New York scene or wrecking it (a *Times* critic recently dismissed the dark-suited boys as "the beginning of the end"). Interpol insists it's earned its keep: "Back when we started, it was almost original to be a rock band from New York," says Kessler. "To get shows, you had to prove yourself. It made us pay our dues and figure out our identity." (See www.interpolny.com.)

Calla

SOUNDS LIKE: Post–My Bloody Valentine makeout music influenced by Neil Young and Nick Cave.

PHOTOGRAPH BY JOSH ROTHSTEIN.

(They Will Rock You continued)

SIGNATURE LYRICS: “Something’s gotten hold of my tongue / See what you’ve done? / I would give anything / Just to see it happen to you,” from “Strangler.”

RIGHT PLACE, WRONG SOUND: In 1995, Aurelio Valle and two friends from Dallas, Wayne Magruder and Sean Donovan, moved to New York with high hopes: “We thought the kind of dark music we were playing then would be accepted here,” Valle says. “But everyone was playing garage.” So the three shifted gears and formed Calla. The band’s debut took cues from Philip Glass *and* the Jesus and Mary Chain, but Calla has since abandoned its inaccessible sound and, with its third album, *Televise,* is trying to move away from being “something you’d listen to at 3 A.M.” (See www.callamusic.com.)

NEW ROMANTICS: Calla—from left, Wayne Magruder, Aurelio Valle, and Sean Donovan—makes music for lovers who aren’t afraid of each other’s dark side.

Prosaics

SOUNDS LIKE: Full of angst, the Prosaics nod to post-punk acts like Mission of Burma.

SIGNATURE LYRICS: “Not knowing why / But knowing what for,” from “Silhouette.”

DAY JOBS BE GONE! After an October tour with the Yeah Yeah Yeahs and the Liars, guitarist-vocalist Andy Comer (who’s getting a Ph.D. in English at CUNY) and bassist Joshua Zucker (who works for a video artist) hope to join drummer Bill Kuehn as full-time musicians. Look for their first single, “Failure,” next year.

THINKING MAN’S PUNK: “The post-punk of the early eighties made us realize that punk could be really emotional, intense, and intelligent, yet subtle and totally honest,” say the trio via e-mail. (See www.prosaics.com.)

Electro

Mommy and Daddy

SOUNDS LIKE: Calling themselves the “Sonny and Cher of electro-punk,” they favor fuzzy bass, drum machines, and the sung-shouted vocal stylings of the B-52s.

SIGNATURE LYRICS: “‘Paparazzi vipers! / Why can’t I live a normal life?’ / She says from behind sunglasses / Next year she’ll be a Stepford wife,” from the anti-Chloë Sevigny rant “Permed Past Her Prime.”

MARITAL DIS-CHORD: Given the brainy bitchiness of their lyrics, it’s easy to imagine Edmond Hallas and Vivian Sarratt bonding over a mutual hatred of logic class at George Mason University, getting married, moving to Avenue C, and working in book publishing (which is exactly what happened). But musically, Sarratt, a half-Vietnamese flutist, and Hallas, a “white as laundry” punk guitarist, didn’t click right away. Among their duds: “slower than Black Sabbath” doom metal.

MOM-AND-POP ACT: Their current incarnation (named, rather lamely, after what they call themselves when talking to their cat) is much more promising. An album from the U.K.’s Big Cat Records (Pavement, Luscious Jackson) is due out in January.

JACK AND MEG, PART 2? “I don’t listen to the White Stripes,” insists Sarratt. And Hallas has a different relationship in mind: “I think we’re more Captain & Tennille.” (See www.mommyanddaddy.com.)

W.I.T. (Whatever It Takes)

SOUNDS LIKE: Synthed-up and punked-out eighties dance music—or, as the band describes it, “huggable pop electro.”

SIGNATURE LYRICS: “Ooh, I like it / Tell me that you like it / My beeper goes off when you’re around / Ooh, I like it / Tell me that you like it / Let me see the way you move a woman around,” from “Ooh, I Like It.”

RETRO CHIC: Melissa Burns and Christine Doza, two glossy-lipped sexpots in their early twenties (with a look that falls somewhere between Blondie and Heart), caught the eye of Larry Tee, electroclash impresario, and have been working toward “intergalactic domination” ever since.

TAKING IT EVEN FURTHER: W.I.T. (which, in case you were worried about it, can be pronounced either *Wit* or *W-I-T*) is gearing up for its October debut album, *Whatever It Takes,* which includes a sugary cover of the Cars’ “Just What I Needed.” In the meantime, you can usually spot Burns and Doza grooving (onstage or off) at Luxx.

Rock/Pop/Garage

The Walkmen

SOUNDS LIKE: A symphonic, keyboard-rich blend of U2, Joy Division, and the Pogues—“even though we sound nothing like them, we steal from them the most,” says lead singer Hamilton Leithauser.

SIGNATURE LYRICS: “I’m a modern guy. I don’t care / much for the go-go or the retro / image I see so often,” from “We’ve Been Had.”

FROM THE ASHES: Back in 1996, Walter Martin, the organist of the Walkmen, had a band called Jonathan Fire*Eater—the Strokes of its day, with a DreamWorks con-

PHOTOGRAPH COURTESY OF ARENA ROCK RECORDINGS.

IT TAKES TWO: Christine Doza, left, and Melissa Burns of W.I.T.

tract to boot—but within a year it had imploded. The Walkmen were born in 2000 when Jonathan Fire*Eater members Martin, Paul Maroon, and Matt Barrick teamed up with Leithauser's band the Recoys. (Martin and Leithauser are cousins who grew up together in D.C.)

DOWNTOWN (NORTH OF 125TH STREET): When not hanging out at St. Dymphna's bar on St. Marks Place, the Walkmen can be found at Marcata Recording, the studio they own in Harlem. "Having our own studio is great. It's nice not having to worry about time," says Leithauser. "Except we wind up overworking," says former Recoy Peter Bauer. "We can get a little obsessed."

ART BAND BY DAY? The Walkmen are semi-big, and getting bigger (they're on MTV2 constantly), but Leithauser is still working at the Met, and Barrick at the Museum of Sex. "Matt seems to think it's a real museum," says Leithauser, "but every time you talk to him, he's just gone to pick up pornography from some old man's house." (See www.marcata.net/walkmen.)

French Kicks

SOUNDS LIKE: Vintage Brit pop meets post-punk (or Squeeze meets Fugazi).

SIGNATURE LYRICS: "I wish you weren't so tired to me / But you are," from "Wrong Side."

THE BOYS IN THE BAND: After graduating from Oberlin in 1997, Nick Stumpf (vocals, drums) and Matt Stinchcomb (guitar) relocated to Brooklyn, where they met keyboardist Josh Wise. Nick's little brother, Lawrence, joined them on bass. The Strokesishly good-looking group then made its way up the indie chain with its first underground hit single, "Young Lawyer."

NOT-SO-SIMPLE MINDS: Now, with their first full-length album, *One Time Bells,* the French Kicks are gaining steam for their clever, can't-get-it-out-of-your-head pop sensibility. "The idea that we've sort of used from the beginning is to make music that is catchy without being silly," says Stumpf. "We think that you can be catchy and intricate at the same time." (See www.frenchkicks.com.)

Longwave

SOUNDS LIKE: Way-early U2, if Bono sang more about his loneliness than about dead Irish revolutionaries, plus pre-experimental Radiohead.

SIGNATURE LYRICS: "Look back on the days you've lived before / Look back on the nights and ask for more / When there's no one left you see me there," from the unreleased "I Know It's Coming Someday."

IS QUEENS THE NEW BROOKLYN? After high school, front man Steve Schlitz fled Rochester for Astoria, snared a bassist, Dave Marchese, and a drummer, Mike James, and talked his fellow Citibank box-moving temp, Shannon Ferguson, into being a second guitarist. "I didn't even know how to play a chord," Ferguson admits.

STOKED WITH THE STROKES: Early this year, Longwave toured with the Strokes, wowing U.K. crowds with their bombastic, amp-throwing close to every show. But Ferguson says their behavior isn't as rebellious as it appears: "Our label wanted us to make an impression, so the A&R guy gave us a £3,000 budget to wreck all our gear. We did, but not so badly. A rental amp, who cares? I just didn't want to smash *my* guitar."

UP NEXT: While recording its first album (on RCA, due early next year; an EP comes out October 8), Longwave is squatting with the psych-pop band the Flaming Lips in producer Dave Fridmann's studio upstate. "It's like camp," says Schlitz. "There's a pond and a beaver dam and badminton, and every night everyone's drinking and just beatin' the hell out of this birdie. It suits us." (See www.longwavetheband.com.)

The Rogers Sisters

SOUNDS LIKE: Quit-complaining-and-get-your-ass-out-of-that-chair rock and roll.

SIGNATURE LYRICS: "I don't wanna have to do the crime / I don't wanna be the agitator / I don't wanna have to do my taxes again / I don't wanna be the calculator," from "Calculator."

TWO GIRLS AND A GUY: The twentysomething sisters Jennifer and Laura Rogers, formerly of indie outfit Ruby Falls, teamed up with bassist Miyuki Furtado about three years ago, playing "scary basements with fire-code problems" throughout Williamsburg.

SIXTIES SALVATION: Yes, they've got a taste for post-punk dissonance, but their love of sixties psych-garage ("My sister would always say, 'Play the Munsters beat on every song,' " Laura, the drummer, says with a laugh) keeps them from sounding like early-eighties retreads.

UP NEXT: Their second single, "Calculator," is due out any day now, and after the release of *Purely Evil,* their debut LP, in October, they'll hit the road, but not for long—someone has to look after Daddy's, the Williamsburg bar the sisters own. (See www.therogerssisters.com.)

The Star Spangles

SOUNDS LIKE: A guitar-shredding bangfest: the Replacements meet the Ramones.

SIGNATURE LYRICS: "You turn the oven on / I'll light the match / You stick your head in

UPTOWN BOYS: From left, Walkmen Matt Barrick, Peter Bauer, Walter Martin, Hamilton Leithauser, and Paul Maroon in their Harlem studio.

PHOTOGRAPHS: TOP, CONRAD VENTUR; BOTTOM, PHOTOGRAPHED BY BEN BAKER.

SPOTLIGHT

Fresh Fruit

Lewd folk-punk in costumes? Who'd have thunk the Moldy Peaches would be so good? By Ariel Levy

VILLAGE PEOPLE: From left, Adam Green, Toby Goodshank, Jack Dishel, Kimya Dawson, Strictly Beats, and Steven Mertens.

ADAM GREEN'S APARTMENT IS TYPICAL for a 21-year-old's first place in the city: messy, bare-walled, deep in Williamsburg. There is a can of Raid on his fold-out table, a synthesizer on the floor next to a book of Rimbaud (he could take or leave the poetry, but the relationship with Verlaine intrigues him), and one of those corduroy pillows with arms that you find in dorm rooms. But Adam Green is not a typical 21-year-old. He's a rock star—of sorts. "The Moldy Peaches record and my solo album were both recorded at home," says Green. "Either in my parents' basement in Mount Kisco or at their apartment after they moved to the city. You know, one track was recorded at this kid's house in Chappaqua. He was like 14, and he plays drums."

The yellow-fringed costume Green wore at a recent gig in Central Park lies in a heap of other clothes. Elsewhere are a couple of guitars, with airport tags from the tour they went on with the Strokes. "It's intense," he says. "If you're on tour and one person goes away for one day and doesn't tell you about it, there's this fear: Have they surpassed me? Am I obsolete?"

That these are his anxieties about his band—as opposed to *Am I getting famous? Am I getting rich? Am I where it's at?*—is part of the core of what makes the Moldy Peaches so much fun, so freewheeling, so thrillingly weird. Since the release of its self-titled debut on Rough Trade Records, the band Green co-founded with his hometown friend Kimya Dawson has seduced critics and fervent fans with frequently lewd, unfailingly funny lyrics ("Who mistook the steak for chicken? / Who'm I gonna stick my dick in?") sung over primitive, punky folk music. And then there are the visuals: Green has played in a Robin Hood costume, and dressed as Elvis; Kimya Dawson is about as far from a pop pinup as you can get. She sports an enormous Afro dyed Day-Glo colors. Her signature outfit is a bunny suit, but she's also done shows in a gorilla breastplate, and in a cloak that completely obscured her face.

Until recently, Green wanted to be a painter. In his bedroom, there is a stack of canvases that echo the themes and aesthetic of the band: surreal, brightly colored still lifes with plenty of animal heads and penises. "I also wrote a book," he says, taking out a photocopied six-page, ten-verse, itemized piece of writing. In "Verse Six: Everything happens intuitively," item No. 1 reads, "The future smells like burning teeth," and item No. 15 says, "The rapes were so malicious (but the chex-mix was delicious)."

Dawson and Green are both about to release wild, winsome solo CDs, and both already have enough music to release follow-ups. They estimate that, together, they have made around $8,000 playing music in the last two years. Green's parents, a neurologist and a psychiatrist, pay his rent in Williamsburg; Dawson lives at her parents' home in Bedford Hills, where they run a day-care center. She recently accepted an extra job driving a couple of kids to school in the morning.

PHOTOGRAPHED BY MICHAEL LAVINE

The two met at Exile on Main Street, the Mount Kisco record store where Dawson worked. He was a 13-year-old, academically unfocused, creatively precocious middle-school kid, and she was a 21-year-old refugee from Evergreen State (in Kurt Cobain's adopted hometown, actually), from which she was asked to leave "after some activist hoo-ha," she says.

"I had seen Adam first at an open mike at the Northern Westchester Center for the Arts when he played this song about Calvin Johnson—the guy who started K Records; I knew him from Olympia. I just thought it was cool that there was this kid in my town who knew who Calvin Johnson was," says Dawson. "I asked some people, 'Who is that kid who knows about things?' When he came into the record store, he told me that he had written songs."

They hung out at her house. "We would just sit there and sing stuff," she says, "and maybe later he'd play his guitar."

For the next four years, Dawson drifted back and forth between Washington and Westchester. When she was home, she and Green would sit together and pass a pad back and forth, writing lyrics. "I was too young to go to the city alone," Green remembers. "I would tell my parents, 'Kimya's older, she'll take me.' They'd, like, give her money to buy us tickets for a concert. She was kind of a baby-sitter in that sense."

After a semester at Emerson, Green found that he, too, was unsuitable for college life and decided to follow Dawson to Washington rather than wait for her in his parents' basement. "That's when we started the band," Green says. "It was something we would do at home; we kept it at home; our first concert was in our house."

He produces photographs of one of the earliest in-house Moldy Peaches concerts, in which he is wearing a lavender satin bra and Dawson is in a giant red diaper with white stars and bunny ears. There are rubber chickens everywhere.

Dawson says, "It was strange. When he came out there, I had been living away from home off and on for eight years, and he had never been away like that before. It was a little weird having to explain 'Wash your dishes,' and all the things that go along with living on your own to someone. It was interesting to watch him becoming independent."

Green was the first to return to New York. "I was 17 years old, living in the city alone, writing songs, and kind of wandering around Central Park and Times Square, and I didn't know anybody," he says. "I was playing on the subway platforms, and I started going to the open mike at Sidewalk café. I told the booker I had a band out in Washington, and could we play a show? And Kimya and the guys came down here in a van painted like a peach. I don't know, it was funny."

On one of their sweetest duets, Green and Dawson sing, "Here is the church and here is the steeple / We sure are cute for two ugly people / I don't see what anyone can see in anyone else . . . but you."

I ask if they were ever a couple.

"No," Green says. "Our relationship is strictly mother-daughter."

A FEW DAYS LATER, DAWSON, GREEN, THEIR bassist Steven Mertens, and their acoustic guitarist Toby Goodshank are having brunch at Sidewalk café on Avenue A, the hub of the New York anti-folk scene.

Kimya Dawson has a sparkling prettiness, but it's easy to get distracted by the giant yellow and green hair, the huge, shredded skirt, the pierced chin, the tattoos running up her arms and down her legs and across her hands. Her fingers spell out the words LAFF LOUD, one letter under each knuckle. There is a new velvet curtain that bothers her. "It covers up a cool neon sign," she says. "It goes along with the restructuring of the whole East Village."

The band just got back from England, where they got as close as they've come to the rock-star life. At a festival in Leeds, says Kimya, "we were the first band of the day on Saturday. The last band of the night on Friday was Guns N' Roses, so we were the first band onstage after them, which is pretty cool."

"What we're trying to say," Goodshank says, quietly but slyly, "is that Guns N' Roses opened for us."

It's like a rock Cinderella story that keeps on happening. "Every Thursday night, my dad goes and gets Subway—it's like that," Dawson says of living (in between sets) at the house where she grew up. "My brother and his girlfriend and their baby live with us now, which is really cool, and I don't pay rent, and I like having a yard. And the kids. I always wanted to be a teacher, and I always worked with kids. I love doing it. I can't really describe it. I never thought I'd be in a band. But I'm happy about the way things turned out."

(They Will Rock You continued)

the oven / We'll all go up in one big flash," from "Which of the Two of Us Is Gonna Burn This House Down."

GET INTO TOWN: Singer Ian Wilson and guitarist Tommy Volume (yes, his stage name)—the "outcasts among outcasts" of Brewster, New York—left their inevitable fates as "truckers or Carvel employees" and got some equally inevitable jobs in the city (at Kim's Video on Avenue A), where they met drummer Joey Valentine and bassist Nick Price.

THE CLOTHES MAKE THE BAND: Recently, Capitol Records execs—drawn by a photo of Price in newsboy cap and Wilson in a plaid-on-plaid "clown that's on the wagon" getup—checked out one of their gigs. Soon, the Star Spangles were off to L.A. to negotiate the release of their first album, due next year. They've used the windfall to buy amps and guitars, but they say those lucky clothes are staying on—"though we have heard complaints of certain smells," says Wilson.

WE NEVER TAKE THESE OFF: From left, Star Spangles Joey Valentine, Ian Wilson, Nick Price, and Tommy Volume in their stinky finery.

The Witnesses

SOUNDS LIKE: A barroom band to brawl by, the Bushwick-based Witnesses evoke *Exile on Main Street*–era Rolling Stones.

SIGNATURE LYRICS: "It used to be like cookies and cream / Now it's more like a nightmare, less like a dream," from "Stop Pretending."

THE GREAT ESCAPE: In the summer of 2001, singer and guitarist Darian Zahedi saw a sign near his Avenue B apartment that said FARMHOUSE FOR RENT: $500/MONTH,

PHOTOGRAPH BY DUSTIN PITTMAN.

NOW, THAT'S A HAIR BAND: From left, Kenan Gündüz, Oakley Munson, Will Scott, Bonnie Bloomgarden, and Darian Zahedi—the well-coiffed members of the Witnesses.

(They Will Rock You continued)

and soon he and the other four members of the band were summering in the Catskills. They sold vegetables to make rent and played music "all day and all night." At one point, Social Services paid a visit, afraid they were runaway minors. Their first show in the city was on September 17, 2001. "Outside, the air was stinking. Inside the Luna Lounge, you could forget about everything for an hour," says Zahedi. "A lot of people showed up." They're still recording their debut album, but look for an EP in late October. (See www.the-witnesses.com.)

No Wave/Art Rock

Animal Collective

SOUNDS LIKE: Super-early Pink Floyd with "found sounds" from bugs and squeaky shoes on a basketball court.

SIGNATURE LYRICS: "When April passes by / she thinks of playing Bach / She tells her mother / 'I'm not afraid of dying in the bath,' " from "April and the Phantom."

ANIMAL PEOPLE: Well-known for its wild, ritualistic shows (in face paint and masks), the collective plays in varying combinations depending on its members' moods and schedules. At present, "Geologist" (Brian Weitz) is at grad school in Arizona, "Panda Bear" (Noah Lennox) is doing a solo project, and "Avey Tare" (David Portner) and "Deaken" (Josh Dibb) are preparing for their New York debut as a duo at Warsaw on October 18. "Most people think we've broken up," says Portner, "but we were just never a band."

YOU GUESSED IT: "I'd say acid was the main catalyst for our music getting weirder and weirder," says Weitz.

UP NEXT: Three albums are in the works, but the collective's broke, so release dates are uncertain. "We're looking for a benefactor," says Dibb. "Can you print that?"

Black Dice

SOUNDS LIKE: The Beach Boys meet Japanese art-rockers the Boredoms.

SIGNATURE LYRICS: "Wa wa wa," "Uhoh o e uhoh ah ah yi yi yiyiyiiyiyiyiyi!!!"

PUNKED OUT: Five years ago, Black Dice was an aggressive hardcore band out of the Rhode Island School of Design known for explosively short sets and bloody stage antics. The group—Hisham Bharoocha (drums), Bjorn Copeland (guitar), and Bjorn's younger brother, Eric (vocals)—has since moved to Brooklyn, added Aaron Warren on bass, and morphed from hardcore to industrial trance.

A REALLY LIVE PERFORMANCE: The squeaks and booms at their shows are made on the spot (no laptops here), sometimes from equipment culled from the trash.

UP NEXT: A five-song EP, *Beaches and Canyons* (October 1), followed by a tour in November. Soon, the arty band—Bjorn, until recently, made puppets for *Celebrity Deathmatch*—hopes to add videos to its live shows. "This is a lifestyle," says Warren. "We want people to dig it."

THE ART OF NOISE: From left, Bjorn Copeland, Aaron Warren, Eric Copeland, and Hisham Bharoocha, the aggressively loud Black Dice.

Flux Information Sciences

SOUNDS LIKE: In the group's own words, "electronic James Brown on battery acid."

SIGNATURE LYRICS: Whatever front man Tristan Bechet is shouting sounds both imperative and unwholesome.

WORKING FOR THE MAN (OR TRYING TO): Five years ago, as art students in Marseilles, Bechet (who was born in Portugal) and Sebastien Brault (who's French) had an idea—go on tour performing "jingles" for the multinational temp agency Volt Information Sciences. They even got one foot in the door in New York: "We found ourselves in the McGraw-Hill building with the president of Volt, and we presented this proposal. It was kind of like David meets Goliath," says Bechet. Goliath didn't fall for it, so the two settled in Greenpoint and focused on music.

TECH SUPPORT: Four albums later, Bechet and Brault have added Christopher Pravdica but "cut the fat"—i.e., guitars, bass, and drums—in favor of two samplers, one synthesizer, and vocals. Their latest release, *Private/Public,* is both pounding and atmospheric yet somehow catchy. "People have said we're at our poppier stage," says Bechet. (See www.fluxinformationsciences.com.)

Rap, Anti-Folk, etc.

Northern State

SOUNDS LIKE: As smart-ass as the early Beastie Boys, but more self-aware.

SIGNATURE LYRICS: "Keep my lips together and my teeth apart / Be your substitute teacher, write my rhymes on a chart," from "Dying in Stereo."

WHAT'S THE 411? Armed with liberal-arts degrees and a love of Run-DMC (not to mention Joni Mitchell), these three white girls from Long Island—D.J. Sprout, Guinea Love, and Hesta Prynn—fuse hip-hop beats with confessional lyrics from their journals, throwing in references to Sylvia Plath and the NYPD for good measure.

SO, HOW'S THE ACCENT? "My Long Island accent is pretty much gone—I think," says Love. "When she was an actor, Hesta Prynn took lessons to not sound so nasal, but now she's all about embracing it. The fans love it."

UP NEXT: Their four-song EP, *Hip-Hop You Haven't Heard,* is already out; an eight-song mini-album is due October 22. (See www.northernstate.net.)

PHOTOGRAPHS: FROM TOP, DUSTIN PITTMAN; ERIC MCNATT.

Metro Area

SOUNDS LIKE: Mutant disco played at legendary New York clubs like Paradise Garage and the Loft.

COMMON GROUND ON THE DANCE FLOOR: D.J.-producers Darshan Jesrani and Morgan Geist (a.k.a. Metro Area) struck up a friendship in 1998 after discovering that they both loved techno icons Kraftwerk, soulful disco producer James "D-Train" Williams, and Detroit techno pioneer Derrick May.

SOUL OF THE MACHINE: Metro Area has fashioned a unique sound on its upcoming self-titled debut (out October 22), one that combines the orchestral feel of seventies disco with the sleek futurism of techno. "We don't have the literal-minded sensibility that informs a lot of house music, where you just sample a gorgeous old song and run with it," says Geist. "That might be good for the dance floor, but it has no lasting value."

LONG ISLAND RAPS! From left, Northern State's Hesta Prynn, D.J. Sprout, and Guinea Love.

GOD *ISN'T* A D.J.: Jesrani and Geist aren't thrilled about the state of D.J. culture. "We try to censor ourselves," says Jesrani. Geist continues: "But I think we're pretty disappointed with a lot of D.J.'s, especially when they try and do live shows. It's usually just a guy playing his laptop with one finger." Metro Area's live show includes the cadre of string and horn players and guitarists featured on its debut.

UP NEXT: This fall, Metro Area will continue its monthly D.J.'ing residency at APT ("Party Out of Bounds"); discophobes, on the other hand, can pick up Geist's remix of the Rapture's "The House of Jealous Lovers." (See www.environrecords.com.)

Ben Kweller

SOUNDS LIKE: A cross between Pavement and Carole King—and as Beatlesy as Wilco.

SIGNATURE LYRICS: "It's the slacker lifestyle that we do so well / Bills are due on Monday and I'm oblivious, can't you tell?" from "Commerce, TX."

ANOTHER TAKE: After his false start with mid-nineties band Radish (plugged as a "baby Nirvana"), Kweller's new album, *Sha Sha,* is a hit, and the 21-year-old has been reborn as a shaggy, baby-faced indie idol.

BROOKLYN-BOUND: Kweller moved to Carroll Gardens from Texas three years ago to be with his girlfriend, Liz (immortalized in the song "Lizzy"), and landed in the middle of the anti-folk scene that has also made stars of his pals the Moldy Peaches.

COMEBACK KID: So how does it feel to be making a comeback when you've only just reached drinking age? "Michael Jordan, Garth Brooks . . . Maybe there were meant to be three comebacks this year," says Kweller. (See www.benkweller.com.)

Thursday

SOUNDS LIKE: The sensitive-guy hardcore equivalent of Pearl Jam's "Jeremy."

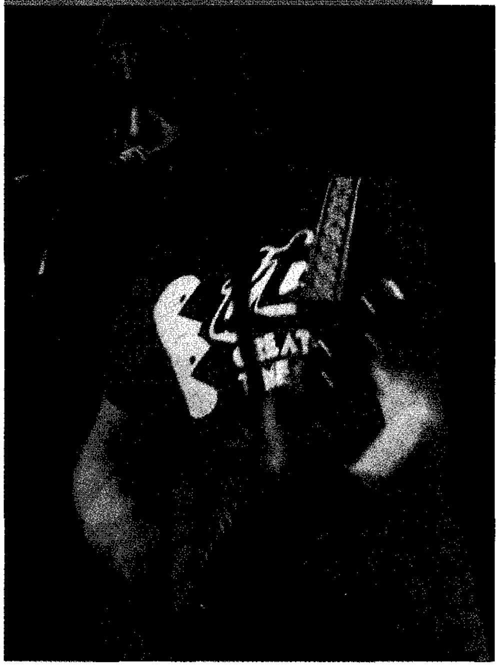
SIGNATURE LYRICS: "The broken watch you gave me turns into a compass / Its two hands still point to the same time / 12:03 our last goodbye," from the MTV hit "Understanding in a Car Crash."

ON THE TEEN BEAT: Even after earning the adulation of a certain accused celebrity shoplifter and rumored millions in a major-label bidding war (Island won, and the album's due in 2003; an EP from old label Victory comes out October 22), this crew of Rutgers buddies still hangs out with fans after every show—comforting the suicidal, listening to the demo tapes of the ambitious, and humoring the delusional. "They'll be like, 'Dude, I'm totally going to set you up with my friend. She's so hot!' " says 23-year-old singer Geoff Rickly. "And it's like, 'Okay, we're in Omaha and you're in high school, but I appreciate the thought.' "

EMO OVERDRIVE: All the intensity is taking a toll on Rickly's health. He has always "blacked out" during performances, but lately it's been kicking in while he's driving. "It's scary," he says. "I was sitting down on a bench by the West Side Highway and I didn't realize that I'd pulled over. I'm going to the hospital for it. I don't want to be part of some dark, tragic ending of a band. I want to be a high-school English teacher by the time I'm 35." (See www.fullcollapse.com.)

Reported and written by Ethan Brown, Ada Calhoun, Sara Cardace, Monica Khemsurov, Tara Mandy, Deborah Shapiro, and Jada Yuan.

BABY-FACE GOT BACK: Ben Kweller.



APT, 419 W. 13th St. (212-414-4245). Trendy bar with great D.J.'s (like DFA's James Murphy) and live acts.

Bowery Ballroom, 6 Delancey St. (212-433-2111). A-list indie bands (Wilco) and the occasional superstars (White Stripes).

Luna Lounge, 171 Ludlow St. (212-260-2323). Where all the bands you love played before you'd heard of them.

Lunatarium, 10 Jay St., Brooklyn (www.lunatarium.com). Techno, experimental, and electro in a massive Dumbo warehouse.

Luxx, 256 Grand St., Williamsburg (718-599-1000). The official home of electroclash.

Northsix, 66 N. 6th St., Williamsburg (718-599-5103). A newcomer hosting indie acts and "Ladyfest East."

Pete's Candy Store, 709 Lorimer St., Williamsburg (718-302-3770). Mostly free, mostly folk, and cheap drinks.

Southpaw, 125 Fifth Ave., Park Slope (718-230-0236). Great lineups and Soho-style swank.

Warsaw, 261 Driggs Ave., Greenpoint (212-387-5252). Solid indie rock, like Sleater-Kinney, in an ornate Polish ballroom.

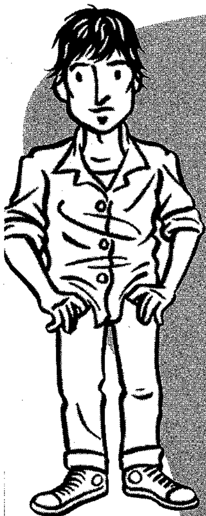
(For more information about clubs and parties, visit groups.yahoo.com/group/nyhappenings/ or www.freewilliamsburg.com.)

PHOTOGRAPHS: FROM LEFT, COURTESY OF NORTHERN STATE; C. TAYLOR CROTHERS.

Rock Tribes

Some are fierce, others angry, funny, beautiful, dirty, loud (in fact, all are loud). Their land was uncharted. Until now.

Joy Division's bass lines and Ian Curtis's drone are perhaps the most widely imitated sounds in New York rock.



Converse sneakers, jeans, flannel shirt, greasy hair. And sometimes a fluorescent Afro.

Anti-Folk

Think punk minus electricity and plus optimism, or folk plus an affinity for the Clash. Or the baby of Sid Vicious and Bob Dylan.

- **Headliners:** Artists like Beck emerged from the scene around the Lower East Side club the Fort, founded by current emcee Lach. The Moldy Peaches (highly atypical, of course) are the genre's biggest name. Plus Major Matt Mason USA, Hamell on Trial, Roger Manning, Ben Kweller.
- **Up-and-comers:** Jeff Lewis (just signed to Rough Trade), Joie Dead Blonde Girlfriend, Brenda Kahn.

Moldy Peach Kimya Dawson—like all anti-folkers—lets her freak flag fly.

They love Bob Dylan but think the guys covering his songs over on *faux*-folk Bleecker Street are lame.

Do-it-yourself, in anti-folk and everywhere, is the reigning creed.

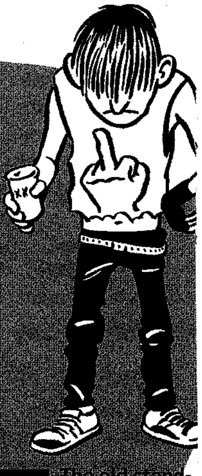
Acts refined in Tompkins Square Park . . .

. . . make their debut at the Sidewalk café's Monday-night Anti-Hoot.

Post-Punk

No mohawks, more Sonic Youth than Ramones. But the '77 dream lives—Joey would be proud.

- **Headliners:** A five-song EP made the Yeah Yeah Yeahs the Next Big Thing. But now Interpol, with a capacity show at Bowery Ballroom, is challenging. Plus Les Savy Fav, Enon, Le Tigre.
- **Up-and-comers:** Panthers, Prosaics, the Seconds, Calla.



The old standbys—torn-up T-shirts, sneakers, punk belts—are still in. But no one looks like Joey Ramone. Why *is* that?

The Slits epitomized do-it-yourself, handing their instruments off to audience members while they danced in the crowd.

Traces of Television's Tom Verlaine and his wiry guitar sound can be heard coming out of many an amplifier these days.

NYU-educated Interpol is among the hottest bands on the post-Strokes scene.

Rock/Pop/Garage

The influences—from *Nuggets* to the Knack—might be obvious, but the best of New York's new wave of rockers have something of their own to say.

- **Headliners:** The first wave (the Strokes, Andrew W.K.) have graduated to the big time. Next in line for possible crossover: clean-cut cuties the French Kicks and the Walkmen.
- **Up-and-comers:** Mink Lungs, the Realistics, the Star Spangles, Secret Machines, Longwave, the Natural History, the Witnesses, the Rogers Sisters, Company, the Boggs.

Andrew W.K. was the scene's first star. Now his "wet" philosophy extends to doing the music for a Coors commercial.

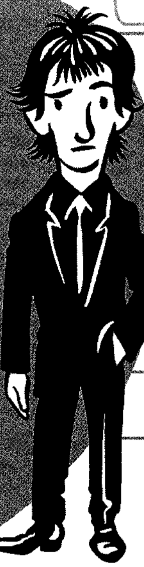
At Filth Mart, on East 13th Street, skinny ties were never out of fashion.

STAR
TIME
INTERNATIONAL

Brooklyn's Star Time label has pretty boys like the French Kicks and the Walkmen.

MERCURY LOUNGE

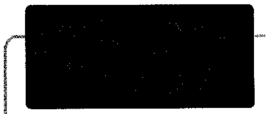
Mercury Lounge, on Houston Street, is where the underground meets the mainstream.



What do cute boys wear? All the way from jeans to suits and skinny ties. Just don't call them New Wave.

Outside the Starbucks at Astor Place: Andrew W.K. and Fischerspooner played their first shows here.

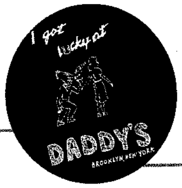
Rock's royal couple: Karen O (the Yeah Yeah Yeahs) and Angus Andrew (the Liars).



Hot bands like the Strokes and Northern State play the Luna Lounge before they take off; its sister label, LunaSea, is home to Longwave.

ROCK AND ROLL

The Strokes have toured with the Moldy Peaches and Longwave, among others. They've made it. And—surprise—people still like them.



Owned by the Rogers Sisters, bartended by a Black Dice member, frequented by the Witnesses, Daddy's on Graham Avenue brings people together.

Illustrations by Christoph Niemann.

NEWROCKCITY

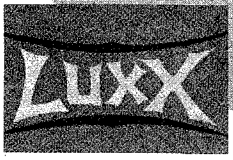
Electro

Don't think electronic. Think science fiction: *Blade Runner* set to a drum machine, but with better costumes.

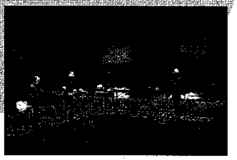
- **Headliners:** Fischerspooner, the talk of Brooklyn a couple of years ago, is now possibly overexposed. Next on the media mass-consumption menu: W.I.T., Scissor Sisters, A.R.E. Weapons, Soviet.
- **Up-and-comers:** Inflatable Men, Mommy and Daddy, Avenue D, Creme Blush, the Plaintains, Hungry Wives.

Fab 208: White ankle boots and other nighttime necessities.

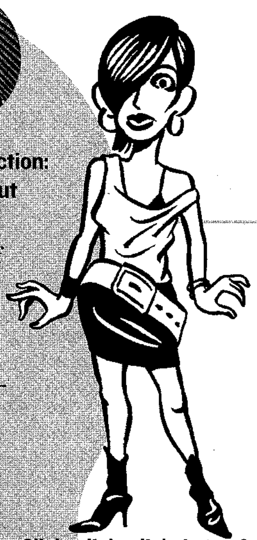
Karl Lagerfeld (and protégé Hedi Slimane) have set their styles to an electro beat.



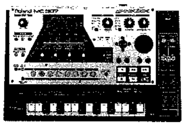
Luxx in Williamsburg is the white-hot center of beautiful (and often unemployed) decadence.



Kraftwerk's futuristic theatricality pervades the electro scene.

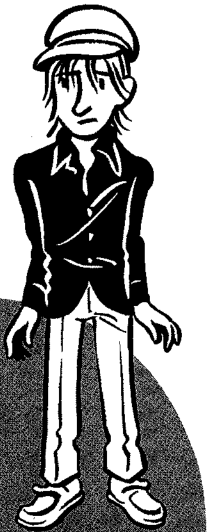


Slick, slick, slick. Lots of makeup and asymmetrical hair for the girls. Whatever—but too tight—for the guys.



The Groove Box is the not-so-secret star of many an electro and dance-rock band.

Chloë Sevigny defined the nineties underground—such as it was. Now she's dating Matt of A.R.E. Weapons. Electro upstarts Mommy and Daddy penned a song proclaiming her passé.



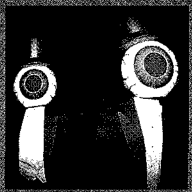
Post-collegiate creative, Paul Smith, but grungier.

Art Rock

Brainy, creative young people making loud, passionate, scary, exciting, often incomprehensible (but *on purpose*) musical noise. 'Twas ever thus.

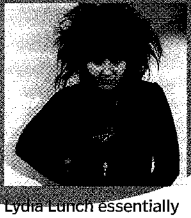
- **Headliners:** Black Dice, Flux Information Sciences.
- **Up-and-comers:** Ex-Models, Animal Collective, Oneida, Gang Gang Dance.

The Dada death mask embodied the movement's dark comedy—which is why art rockers love it.



The Residents (shown here in giant eyeball masks) set the standard for experimental bands to come.

RISD products the Black Dice synergize pop and noise rock. One once had a job making puppets for *Celebrity Deathmatch.*

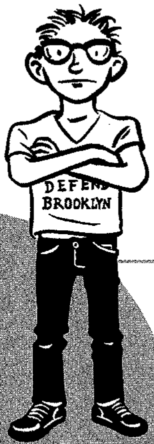


Lydia Lunch essentially invented No Wave in the eighties.

Kim Gordon and Thurston Moore of Sonic Youth: Who didn't they influence?

BIG HASSLE

With the Strokes, Moldy Peaches, and Walkmen on his client list, Jim Merlis and his PR agency, Big Hassle, are an industry—think Howard Rubenstein—power.

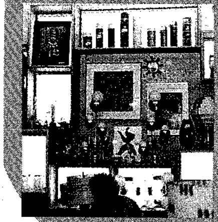


Williamsburg everyguy: T-shirts and jeans. Sometimes they look like they've been dancing a while without a shower.

Dance Rock

This ain't no disco. This is funk and soul fused to punk, and it's the new Brooklyn mainstream.

- **Headliners:** They're nowhere near going platinum, but the Rapture, !!!, the Liars, and Radio 4 are turning Brooklyn into a giant disco, just in time for the resurgence of Bronx art-funk idols ESG.
- **Up-and-comers:** LCD Soundsystem, Plate Tectonics, Out Hud.

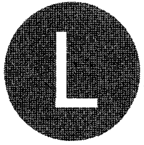


Halcyon: part club, part restaurant, part used-furniture store—and totally hip, actually.

Angry, sexy, pretty: Mick Jagger—pre-1968—is a dance-rock touchstone.

Radio 4 used to be pure rockers. Then they got a new beat, and their music took off.

The label DFA has cross-pollinated, with bands like Black Dice, LCD Soundsystem, and the Rapture.



The L train: How else would the Manhattan fans get to the shows?

Downstairs from DFA's offices, Plant Bar hosts scene-maker Dan Selzer's party, "Transmission." The Rapture's Luke Jenner tends bar.

Winona Ryder's adoration has become a rite of passage into rock stardom; just ask Ryan Adams and Thursday.

Geoff Rickly, lead singer of Thursday and best friends with Augie Wilson, drummer of the Mooney Suzuki, used to have Black Dice play shows in his New Brunswick basement.

Opposite page: *Anti-Folk,* Edward Dougherty/Retna (Dawson); LFI (Dylan); Gregory Goode (3). *Rock/Pop/Garage,* Ashley Maile/Allaction/Retna (Andrew W.K.); Gregory Goode (2). *Post-Punk,* SIN/Corbis (Curtis); Ray Stevenson/Retna (Slits); Tim Soter/Retna (Interpol); Adrian Boot/Retna (Verlaine); Mark Peterson/Corbis Saba (Karen O & Andrew); Gregory Goode (Starbucks); Perou/NME/Retna (Strokes); Gregory Goode (Daddy's). This page: *Electro,* Photofest (Headroom); Gregory Goode (Fab 208); Ronald Siemoneit/Corbis Sygma (Lagerfeld); Courtesy of Roland USA (Groove Box); Fraser Gray/Redferns/Retna (Kraftwerk); Zach Cordner/Retna (Moore). *Dance Rock,* Gregory Goode (Halcyon); LFI (Stones); Derrick Santini (Radio 4). *Art Rock,* Reuters/Corbis (Sevigny); Jay Blakesburg/Retna (Residents); Eric McNatt (Dice); Lisa Haun/Retna (Lunch); Justin Borucki (Thursday); Andrea Renault/Globe (Ryder).

ACROSOME
FUTUREMAN
Live : The Horrorist
Live : ACROSOME
DJ : MANU LE MALIN
Manic Panic
dates
jeudi 25 oct / LE GIBUS
vendredi 26 oct
samedi 27 oct / LA LAITERIE
La grange de Meslay
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THE SCENE

Generation W

Down and out in Williamsburg? Not exactly. How the victims of a sputtering economy are fueling a creative explosion. By Derek de Koff

FOR FEAR OF BEING SIZED UP BY A HIPster wearing something asymmetrical and self-made, there are those who prefer not to walk down Williamsburg's Bedford Avenue on a Saturday night. This is not the case with the girl who has just sashayed out of the L subway station wearing nothing but a shapeless piece of pink fabric belted at the waist and a pair of stiletto heels. Once she's out of earshot, two guys smoking outside the L Café begin to giggle. "Looks like *somebody* got new window treatments," says one, stroking his goatee in a posture of mock rumination. His friend bursts into the first few strains of "My Favorite Things," but by then, she's already disappeared into the Reel Life video store.

Near the L Café, there's a brick wall supporting a cluster of Sharpie-written flyers: "Share available with four other art-oriented chill people." "Musician/audio engineer seeks smart, clean, liberal, fun, vegetarian(ish) student/artist for large 2-level loft. Serious musicians, illustrators, technicians, and writers encouraged." "Cute apartment share . . . I'm looking to create a productive scene. You can paint here, or sculpt, or spin, or write, or yell, or whatever your thing is!"

Inside Fabiane's, a coffee shop on Bedford—"Please come and see my friend's new movie at the Anthology Film Archives," says the boy behind the register, setting a flyer onto every tray—two girls are complaining about the latest Fischerspooner show at Deitch Projects. "And the costumes!" one shrieks. "*Hello—?*"

The girls in question, both wearing choppy cavewoman-invents-scissors hairdos, are halfway through their iced mochas when they embark upon a heated debate as to whether they're living in the old Manhattan, the new Manhattan, or some unconfirmed-as-of-press-time Manhattan. From what can be overheard, there are those who tout Brooklyn as the new Manhattan, and there are those who tout Manhattan as the new Brooklyn. Whatever the case may be, the old East Village is now the new West Village—despite the fact that Avenue C is the new Avenue A. However, Avenue A is over, because Williamsburg is now the new East Village.

"How many artists can even afford to live in the East Village anymore?" one says.

The other replies, "Williamsburg is the only place to find people who are still interested in living a bohemian lifestyle."

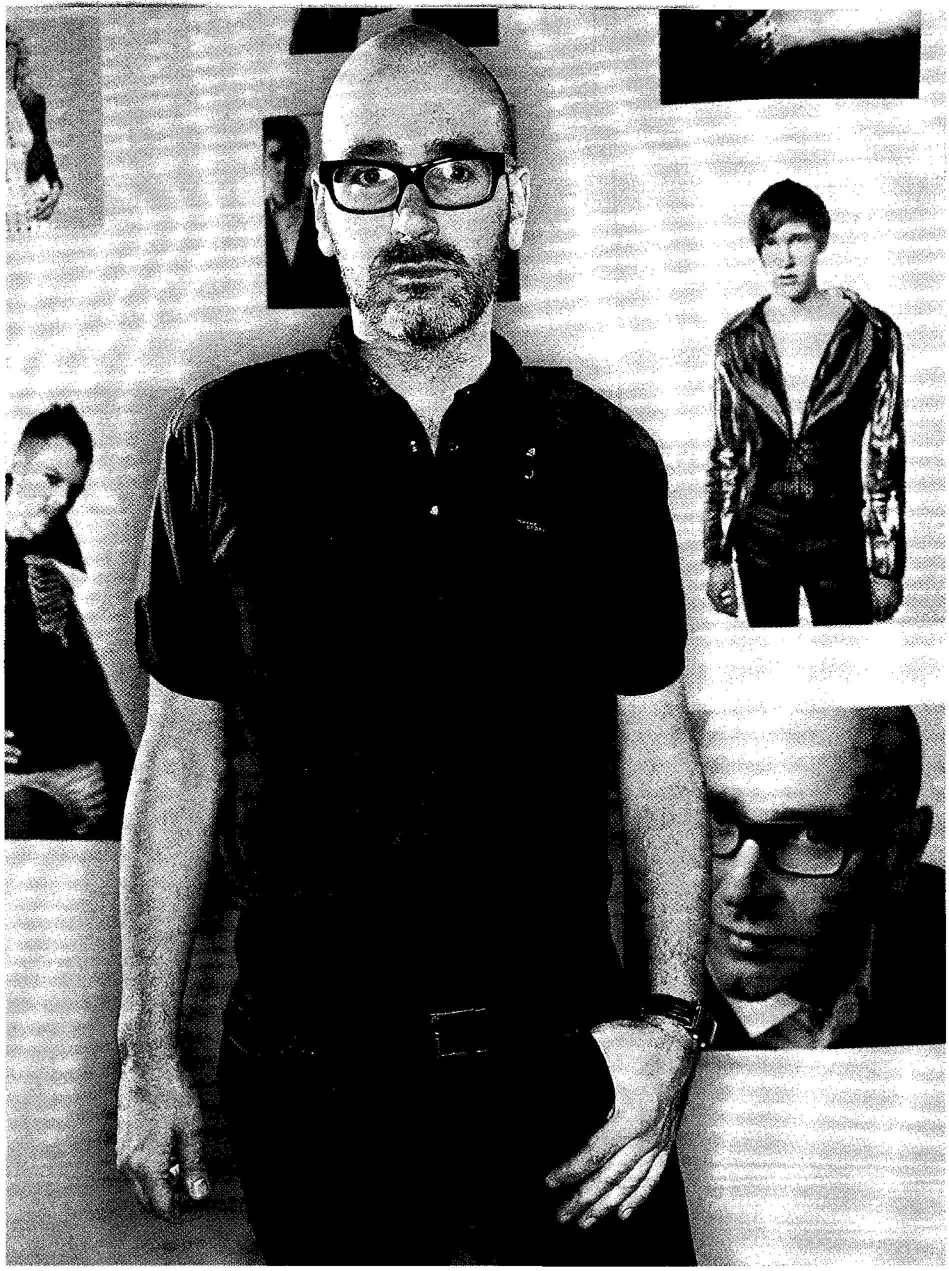
Nevertheless, the rest of the people don't look like they're about to start banging on bongos. Last summer, Fabiane's began to get overrun by swarms of stroller-pushing mothers—you're more likely to hear a conversation about Fisher-Price than Fischerspooner.

THE FACT THAT THIS ARTICLE IS BEING WRITten will no doubt symbolize to some that the scene in Williamsburg came to an end a long time ago. "All the people who moved here when they were 25 are now in their thirties and having kids," says Dave Alhadeff, who's lived in the area for three years. "It's basically turning into Park Slope—a lot of baby shops, tchotchke stores, and moms." But any talk about how Williamsburg's becoming overgentrified and stale (and there's a lot of it) could be chalked up as a sign that the young people in Williamsburg—most of whom will themselves have kids in five or six years—don't want to lose what they have. Right now, it feels like a charmed creative moment, and everyone wants to ride it. (Dave himself, who used to work for Urban Box Office, is currently working on a furniture-design store, a guidebook to the city, and numerous other projects.)

Of course, riding the creative moment looks pretty good when there's not much else to ride. The dot-com industry has crashed, both the media and music businesses are tanking, and it's difficult to find a twentysomething who's not living on un-

HOME COOKING: Oliver Chesler, Matt Moran, and Alex Chesler started their own record label, Things to Come, six years ago, when producers told them their work was too "dark and strange."

PHOTOGRAPHED BY DAVID YELLEN



THE INSTIGATOR: Promoter Larry Tee catalyzed the electro scene with his parties at Club Luxx, bringing the do-it-yourself vibe to what had been an impersonal form.

employment. Couple this with the impact of 9/11, and you get a sense that, after the nineties, the world is ready for a change.

"Williamsburg definitely has that feeling of 'partying before the apocalypse,' " says Ana Matronic of the electronic band Scissor Sisters. "There's a sense of reckless abandonment, with this sort of sinister undercurrent of war and destruction—partying while Big Brother takes a nap."

"There's a really rich scene here," says the 42-year-old promoter and D.J. Larry Tee. "I think a lot of it has to do with the fact that young kids can actually afford rehearsal spaces—so you get all the cool people living in a place where they can practice and develop; that fosters a sense of community."

Tee and Spencer Product's parties—"Mutants" on Friday night and "Berliniamsburg" on Saturdays, both at Luxx, were hailed as the long-awaited antidote to a nightlife dominated by anonymous techno and Lizzie Grubman–helmed boutique openings when they launched last year.

The invocation of Berlin here is far from accidental. "There's a strong German element to the music we play—especially German disco," Tee says. "But the name is a joke, inspired by something the designer Hedi Slimane said: 'Williamsburg is the new Berlin.' Plus, we wanted a name that was really terrible and memorable."

Taking its cues from electronic artists like Fischerspooner and Peaches, the music played at Luxx has been alternately branded as "electro," "tech-pop," and—in the most vicious case—"avant-tarde." It has more to do with do-it-yourself humanization of what had been a fairly impersonal form, and it's already inspired an assortment of copycat parties, like Washington's "Sleaze" and London's "Nag Nag Nag."

Of course, not everybody's biting—a friend of mine who recently purchased a compilation at Other Music was harangued by the girl at the cash register: "My friend recently made a T-shirt that says ELECTRO SUCKS," she sniggered, dropping the compilation into a bag. "I *completely* agree . . . "

Tee and Product began Berliniamsburg because "we wanted to create an environment that promoted a new way of life," Product explains. "We wanted to apply the do-it-yourself mentality to everything from the club's décor to the music we make on our home computers to the clothes we wear."

Spencer had been balancing his nightlife gigs with a daytime job as a freelance graphic designer for mtv.com. The day he was fired, he says, "I'd just thrown a party the night before and was completely exhausted. I kept thinking, *Something has to change.* When my boss called me in, I was worried that he was going to give me a permanent position—because that would've been an offer I couldn't refuse, and it would've meant I'd have to stop throwing these parties." When he was asked to leave, Spencer was relieved: "I thought, *This is my way out!*"

With its mix of New Wave–inspired fashion, DIY aesthetics, and synthesizer music, their parties' vision has obviously drawn a lot of comparisons to the eighties, but Product rejects that theory himself. "Comparing this stuff to the eighties devalues the level of creativity that's going on right now—this hybrid of fashion and music and art stars."

ON THIS PARTICULAR SATURDAY NIGHT AT Luxx, a sea of revelers—almost all of whom are wearing outfits that would've been suitable for any scene in 1982's cult sci-fi film *Liquid Sky*—are not so much drifting about as being pushed by the centripetal force of the crowd. Dressed in a long cape and panties, Prance—Spencer Product's stage persona—arrives onstage looking like the love child of Prince and a Philip K. Dick android. Slicing the air with his hands, he launches into "When Love Dies," one of his creations, which owes more than a little to "When Doves Cry."

"The sweat of my body covers me," he growls. "Candy Darling, can you picture this . . . ?"

Near the front of the stage, a boy named Scott Hug is taking Polaroids of the show for his self-published journal, *K48*, which began as his thesis at Pratt Institute and has since become the unofficial chronicle of the

Williamsburg arts-and-music scene. He says that he dumps nearly his entire salary from freelance graphic design into the project. "A lot of New York kids have their own projects that they start up because they have a trust fund or a connection," he says, "but their projects usually suffer because they have so much money and so little talent.

"My magazine is based in chaos theory and the irrational," Hug explains. "I don't want it to be pretentious—my first issue bordered on that; it was a little too arty. But I want to inspire and influence the young kids coming up—I want them to know that now that we all have computers in our bedrooms, they can be used as really powerful tools for change."

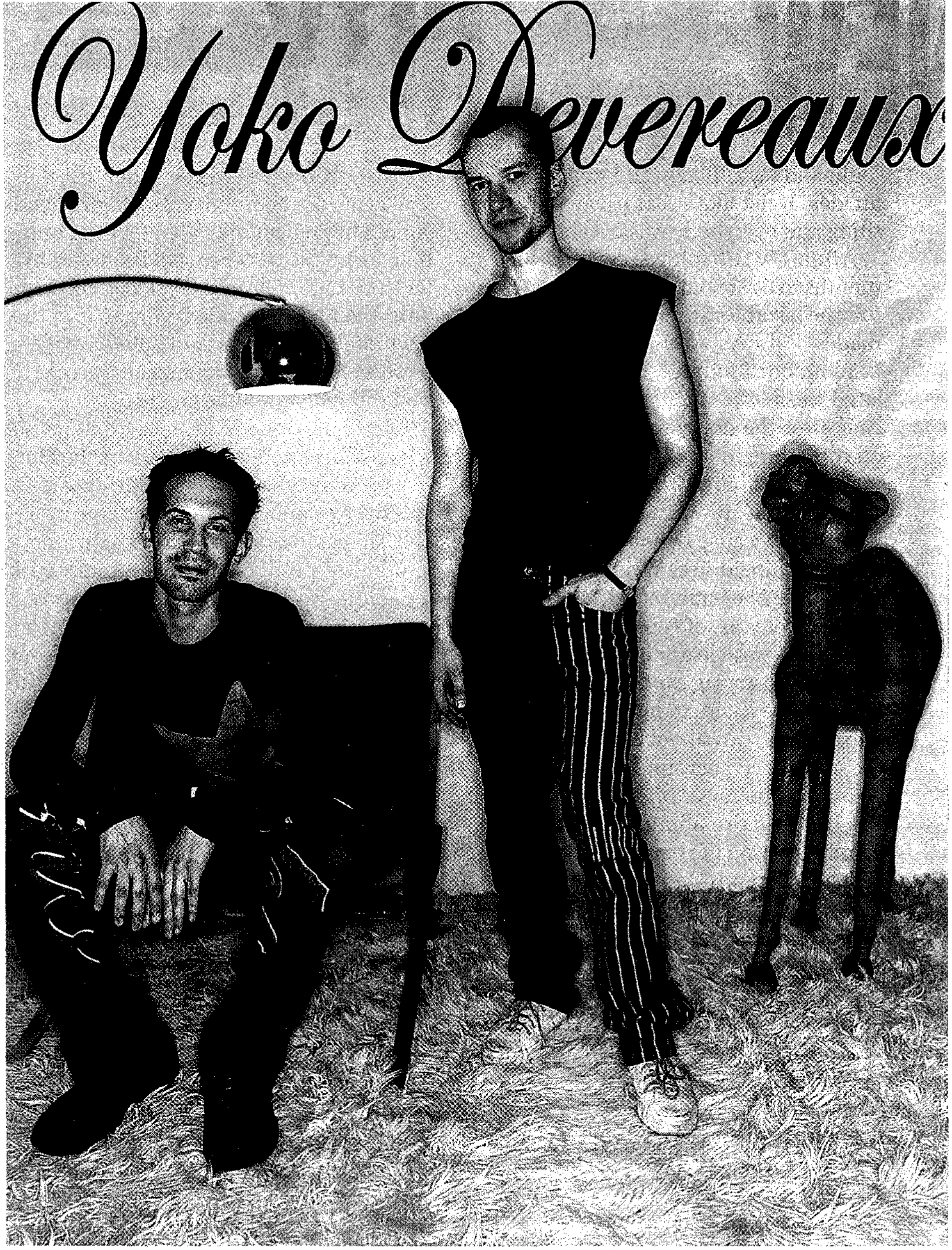
Scott gives away a handful of buttons and bumper stickers to a coterie of mohawked boys. The bumper stickers have slogans like *K48* WANTS YOU TO BATTLE ME and ATTENTION CONSUMER!!! *K48*.

"I made this propaganda to be assertive," Hug says. "I'm not a corporation, you know, so I have to be aggressive. The media is controlled by Condé Nast and all these larger corporations. The stickers and buttons are my way of saying that even though you have all that money and advertising, I think it's just a bunch of shit."

Hug likes to covertly plant these stickers inside newsstand editions of magazines like *Vogue* and *Harper's Bazaar*. "I don't want *K48* to ever become commercial or mass-produced," he says. "If I could, I would sell it for free. It should be bartered, be my currency . . . "

He points out a tall, dark-haired man in a business suit who's taking photographs of the crowd. "He's working on a book called *Punk Revisited* or something like that," Hug says. "He's just trying to cash in on the whole thing. You know, it's all the interest the media's created about Williamsburg that's causing the rents to rise. All this media coverage is definitely going to kill the scene."

Yoko Devereaux



***FAUX* FASHIONISTA:** Salzer and Meus of Yoko Devereaux even invented the designer of their avant-garde fashion label, whose spring line was based on "celebrity fanaticism."

A CROWD CARRIES PLASTIC CUPS OF mint juleps back and forth from Andy Salzer and Thomas Meus's Williamsburg apartment and into the loft space directly across the hall, where the designers are throwing a party to celebrate the fall line of Yoko Devereaux, their avant-garde fashion label. Lit only by industrial clamp lights, young models plucked from the streets of Williamsburg swagger across a makeshift catwalk created with black masking tape, each of them heavily made up to look mutilated, slashed, or otherwise decomposed: There goes Kenan, of the electro band Soviet, wearing a black T-shirt depicting a suicide note that reads GOODBYE CRUEL WORLD. There's Spencer Product again, in a T-shirt graced by the images of dead celebrities: JonBenet Ramsey, James Dean, and Grace Kelly. Meanwhile, on a small stage entirely constructed out of cinder blocks, Hungry Wives perform the soundtrack to the show, their faces obscured by Yoko Devereaux "body bag" hoodies that zip up over their faces. At the end of the show, Salzer takes the stage and launches into a song titled "It's Over."

"The scene is dead, honey," he sings. "The Palladium is a dorm. Twilo was sold on eBay . . ." Salzer, aside from being a fashion designer, is also a member of Hungry Wives (as, it must be mentioned, am I).

After the show, Salzer pushes through the throng and says, "Shit, I told the landlord that only 50 people were coming." Back in his apartment, he starts flipping through a rack of clothing. "Our spring line is based on celebrity fanaticism," he explains. "Celebrities don't reach a point of martyrdom until they die prematurely. So, for this line, the catch-phrase is 'You're not legendary until you're dead.' "

Salzer originally moved to New York from Seattle to launch UV115.com, a site selling club accessories that was almost instantly bought out by the doomed Urban Box Office. "UV115 was a B2C prototype," he says, laughing. "You know—*a business-to-consumer prototype*. That's the kind of ridiculous thing I'd have to hear every day. For example: 'taking conversations offline' and 'your path to profitability'! What the hell does that mean?" He fires up a Camel

Light and says, “Really, all I was selling was an idea. It felt like a scam, actually. Everything and everybody was overvalued.”

After UV115 folded, Salzer took six months to figure out what to do next, living off the sizable amount of money he’d made. “I always wanted to be involved in fashion, but I found it to be such a calculated business—all about the marketing. And after the dot-com, I wanted to work on something that actually had meaning.”

“The possibility of an unknown finding success right now is much greater,” says Thomas, “because the media is so hungry for something different.”

The idea of creating a fashion designer—Yoko Devereaux, of course, does not actually exist—was clearly inspired by Salzer’s less-than-inspiring experience with the Internet. “The desire to move into the clothing line was truly about bucking all the bogus nonsense surrounding the dot-com sensation,” he says. “My involvement with the line is more about tongue-in-cheek commentary on the structure of industries.” Indeed: He and Meus recently created a pair of jeans with “$900” stenciled in gold on the ass. Two pairs were sold from Soho’s Selvedge store—for $900 apiece.

“The people in Williamsburg take themselves less seriously than in Manhattan,” Salzer says. “It’s fostered collaboration between tons and tons of amazing people. If you look at what I’m doing, I’m working on fashion and music, and it’s all at your fingertips because these people live down the street from you. There’s none of that ‘What am I going to get out of this?’ attitude.” He pauses to take a long drag from his cigarette. “The press and attention will eventually ruin it—the challenge for now is to see whether any of the talent in Williamsburg will be taken seriously enough to be invited into actual New York City culture.”

“WE ARE *NOT* BOHEMIANS!” Matt Moran shouts from behind the turntables of his Williamsburg apartment, where he’s scouring through a stack of recently purchased industrial records, sieving out all but the most assaulting. “We’re *bohemics!*”

“Yes, bohemics,” Alex Chesler says, laughing. He’s leaning in the doorway, drinking a bottle of beer. “*Help—!* We take drugs instead of eat food. We’re bohemic!”

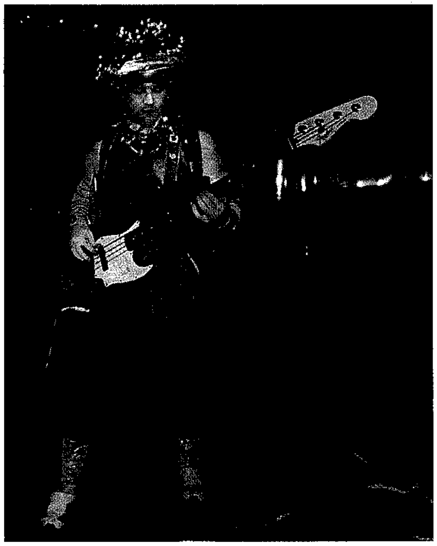
“I just found a large mushroom growing in our bathroom and almost ate it,” Moran says, pouring a healthy amount of Jagermeister into a tumbler. “I don’t know—does that count as bohemian?”

Oliver Chesler, Alex’s older brother, walks into the bedroom with his girlfriend, Julie. They’re laughing about a drug binge that ate up the better part of last week. “After three days,” Oliver yells, slouching down onto the bed, “I decided, we can’t *do* this anymore! I look over and Julie’s *crying*—because *I’m* the one holding all the coke!”

“I did *not* cry!” Julie giggles.

Oliver, Alex, and Matt—electronic artists who perform under the monikers the Horrorist, Acrosome, and D.J. Satronica, respectively—launched their own record label, Things to Come, six years ago, after a handful of producers dubbed their work too “dark and strange,” in Oliver’s words.

Oliver’s best-known song as the Horrorist, “One Night in NYC”—a creeped-out tale of a girl’s first encounter with the Limelight, ecstasy, and sex—is relatively unknown in America but has the distinction of being banned by every radio station in the United Kingdom (nevertheless, it hit No. 1 on the German dance charts). Alex, who often performs in a mask made of white gauze and plastic eye-bubbles, makes a hybrid of techno, gothic, and industrial over paranoiac vocals—a genre he calls, somewhat jokingly, “terror-core.”



LIGHT FANTASTIC: My Robot Friend performs at Club Luxx.

While Oliver, 32, supervises the business aspect of Things to Come, Alex and Matt both have other careers outside the label. Matt, 28, is “a product-development manager for wireless community services,” and Alex is in his sixth year at Columbia, getting his Ph.D. in neuroscience. “Generally,” says Alex, “I stay up until four in the morning working on music, wake up at nine, and then head off to the lab. And then do the whole thing over again.”

“Alex has a lot of skill,” Matt says. “He just injected his lab partner with a retrovirus. He’s really skilled at giving cancer to his friends.”

“That was a bad day,” Alex says, taking a long swig of beer. (No, they’re not kidding.)

“So maybe it’s upwardly mobile bohemia,” Matt says. “I was punk rock when I was younger, and people called me a sell-out for getting a job. But I don’t feel bad about working a job, because otherwise I couldn’t afford the equipment to do my music.”

“You’re not a ‘sell-out,’ ” Alex says, laughing. “You’re a ‘buy-in.’ ”

“No regrets!” Matt yells. “I sold my soul, but I don’t want it back!” He slugs down some Jagermeister. “I spend all my money on the record label. I spend $300 every two weeks on records, and even more money on equipment. So I’m broke all the time, even though I make a good salary.”

“I just started the label so that I have clothes to wear,” Alex says, zipping up his black Things to Come hoodie.

“Really?” Matt says. “I thought you did it to get laid.”

“Things are definitely getting better,” Oliver says. Oliver’s trying to put his finger on what’s inspiring so many people to charge ahead with their creative projects, whatever they might be.

“In past times of terror, like in the eighties, fashion and music responded,” he says. “It’s like how an abused child will piss his pants. The governments of the world are like parents, and the people are the children. The artists are the organs who sometimes unknowingly show the signs of the parental abuse for the society. It’s now—what? 2002?” Alex and Matt laugh and nod. “Sorry—I must have Ozzy syndrome. I swear I wasn’t dyslexic two years ago.”

He clears his throat and says, “Now you can feel the nineties are finally fucking ending. I hated all the grunge and the hip-hop and the darkness. It was terrible. I always felt bad.”

“The people in Williamsburg are just as much assholes as they are in Manhattan,” Matt says. “But here, the first question is ‘What do you do?’ The second question is ‘What *else* do you do?’ And the *third* question is ‘How much money do you make?’ ”

A few weeks after our interview, Matt gets laid off from his job. “Unemployment’s great,” he says, laughing. “I think everybody should do it. I’ve actually started writing my own songs now. It’s really not so bad—I didn’t like anybody that I worked with, anyway.”

Def Jux
55 SOUL BROOKLYN
BROOKLYN

RHYME AND REASON: Rapper-producer El-P, third from the right, with the crew from Def Jux, hip-hop's most adventurous—and defiantly independent—record label.

THE PRODUCER
Beat Poet

With his rapid-fire rhymes, El-P defined hip-hop's nineties underground. Now he's upending convention again with his Def Jux crew. By Ethan Brown

EL-P HAS WRITER'S BLOCK. IT'S NOT that the Brooklyn-born rapper—whose real name is Jaime Meline—is at a loss for words. Few in hip-hop can match the density of his rhymes. El-P's stage name—shorthand for El Producto—nods not only to the cigar brand but to his busy life on the mike.

He has spent his career redrawing hip-hop's boundaries, beginning with Company Flow, an arty, heavily abstract group whose 1997 album, *Funcrusher Plus*, defined hip-hop's heady late-nineties underground scene. His recent solo debut, *Fantastic Damage*, is a tour de force that includes everything from Philip K. Dick–like visions of the future to reminiscences of hip-hop's golden era in the late eighties, when he was a teenager "playing Nintendo in the Fulton Mall." It's all set to intricately layered soundscapes—built of jazzy percussion, foghorn blasts, and brutal, purposefully atavistic beats—that are every bit as complex as El-P's lyrical visions.

The project causing the mental blockage is a compilation CD of songs inspired by the classic *anime* film *Akira*. So, on this cool evening in early September, El-P is watching *Akira* for the seventh time in the ground-floor two-bedroom apartment in Red Hook he shares with Harlem hip-hop duo Cannibal Ox, decorated with posters of Josephine Baker and *Blade Runner*.

"The idea to do this *Akira* thing sounded good at the time," El-P says, taking off his FANTASTIC DAMAGE baseball cap and running his hands through his slightly mohawked hair, "but of course I was broke then. Now that I've got some money in the bank account . . . " His voice trails off and he scratches his goatee. I suggest that the song could be about *Akira* in the abstract. "Oh, yeah, it'll be abstract, all right," he says with a laugh. "It's gonna be as vague as possible, believe me."

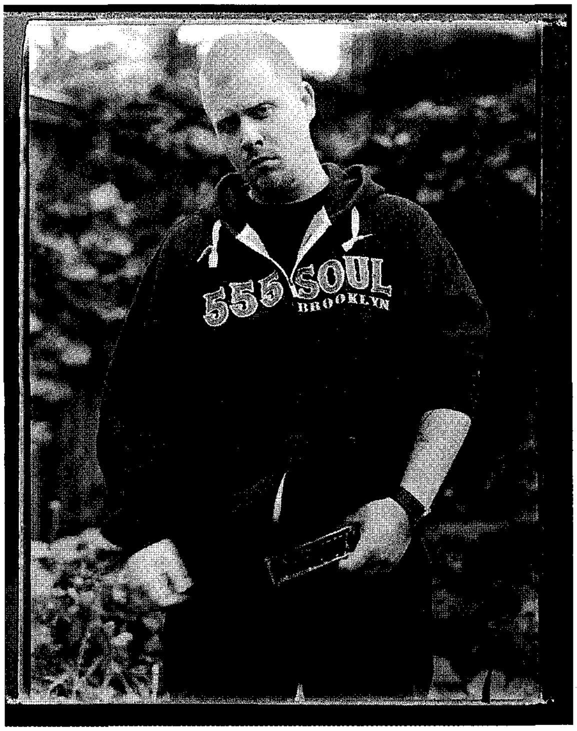
This is, of course, one of the defining characteristics of life independent from the major labels: a bank balance with all the volatility of the current bear market and jobs taken on for quick cash. El-P is the owner, A&R representative, and just about any other job title you can think of for Def Jux, a label he founded in 1998 with the motto "'cause motherf*****s are bored." "I'm the mind behind the label, the only A&R guy, the rubber stamp, everything," El-P says, kicking back in an easy chair. "I'm Def Jux's musical force."

Four years after its inception, Def Jux is a force to be reckoned with: Its roster includes RJD2, whose recent album, *Dead Ringer*, ranks with D.J. Shadow's more visionary work; rapper Aesop Rock, whose *Labor Days* is a kind of hip-hop answer to Bruce Springsteen's working-man rock;

PHOTOGRAPHED BY JON RAGEL

and, of course, El-P's mind-fucking *Fantastic Damage*. "I started Def Jux because I realized that almost everybody in the music business is completely clueless," El-P says. "It's not enough to say, 'I want to make money.' You've got to have vision. You've got to have strong musical ideas."

But unlike other independent-minded hip-hoppers—who view mainstream rappers like Nas and Jay-Z as vapid and commercial—El-P isn't interested in overthrowing hip-hop's gangsta elite. "It's not about us versus them," El-P maintains. "It's about who makes the better record." He even rejects the "independent" tag, which connotes left-of-center purists, for his own label. "Independent?" he asks angrily. "What the fuck does that mean? I put out Cannibal Ox on Def Jux. That's some straight-up street shit from Harlem." And he becomes infuriated at the suggestion that hip-hop might currently be drowning in it own vanity. "Hip-hop doesn't need to be saved from itself," he says. "The music has a built-in sense of survival."



HIP-HOP PREP: El-P started rhyming as a student at St. Ann's in Brooklyn, where hip-hop was everywhere, he says, "coming out of cars, boom boxes, houses."

BESIDES, IT WAS A MAINstream hip-hop song that rescued him from his long bout with the emotional aftermath of September 11. "I was just so fucked up about it for months," he says. "I thought New York was finished. I was like, 'I love this city. Where will I go?' " But when he heard Jay-Z and Cam'ron's "Welcome to New York City" early this year, his spirits were lifted. "Fuck *The Rising*," he says. "*That's* what this city is about, man. It's that feeling of energy, rebellion, not being held down no matter what."

His love for a Top 40 hip-hop anthem doesn't mean that his own sensibility isn't among the music's most adventurous. "It's funny, El has a much more abrasive approach to music than I do," says the Philadelphia-based D.J. RJD2. "We have the whole boss-artist relationship reversed."

"El is definitely the wild one," Mr. Lif, a Berkeley-based rapper, concurs with a laugh. "He's not just pushing the envelope; *he's breaking the damn envelope*." His business sense is just as refined, a rarity in the neophyte world of independent labels. "I'm seeing the records in *Vibe* and *Entertainment Weekly*," says Mr. Lif. "I never thought that would happen with an indie."

El-P has big-name admirers like Baz Luhrmann, and he was recently tapped to produce albums for former Rage Against the Machine front man Zack de la Rocha and avant-garde jazz pianist Matthew Shipp. "I was nervous when we went into the studio," says Shipp. "But he struck the proper balance between having a strong sense of his own music and being respectful of jazz music. The session was magic."

Though sonic geniuses like Afrika Bambaataa and Prince Paul were once the norm in hip-hop, El-P is one of the few rappers left with a vision beyond the street. This is no accident: His father is a jazz musician, and he grew up listening to rock, jazz, soul, and the blues (he's even got finely honed critical skills; when asked about "neo-garage" bands like the Hives, he snorts derisively and says, "Oh, you mean that retro late-seventies shit?"). But it was hip-hop that caught El-P's imagination when he was growing up in Brooklyn in the mid-eighties. "It was everywhere, coming out of cars, boom boxes, houses," he says. "The excitement has never worn off for me."

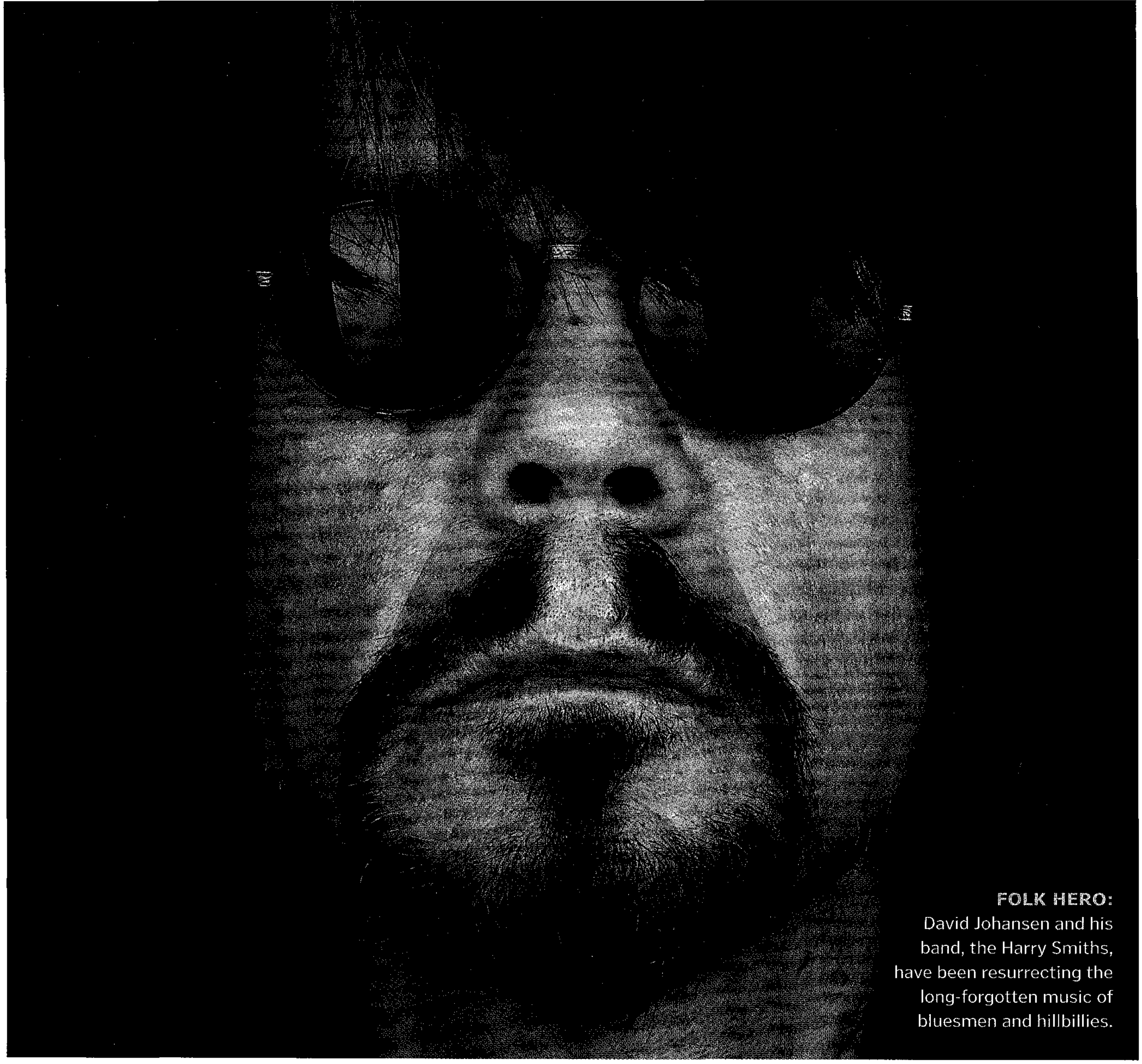
El-P would create rhymes with schoolmates at St. Ann's in Brooklyn; anyone who dared doubt that a white kid could rap would incur his lyrical fury. "If a guy would say four things in four bars, I'd say *eight* things in four bars," El-P remembers. "I was on this pigheaded mission to prove that I was the best, nastiest cat out there."

In 1992, El-P and neighborhood friends Bigg Jus and Mr. Len formed Company Flow with a similarly in-your-face ethos they dubbed Soundbombing. In the hip-hop world, *bombing* is slang for graffiti writing. Company Flow's music would be the sonic equivalent of graffiti: tongue-twisting, highly verbose rhymes backed by anarchic soundscapes that refused to heed the genre's rules. Even more radically, they'd be independent from record labels large or small. "We sold our own records, and they sold well," El-P remembers, "so our attitude was 'We don't need a record deal. If someone wants to do a deal with us, then they're gonna do it on our terms.' "

When Company Flow was approached by the then-fledgling independent Rawkus in 1996, the group presented the label with its take-it-or-leave-it offer, which included a clause that it wouldn't sign a multi-album deal, a standard music-industry practice that keeps acts at labels for years. "They took it," El-P says, still sounding amazed. "We signed with Rawkus because they were desperate enough to do things our way." At the time, Rawkus was home to a mishmash of uninspired reggae, drum-and-bass, and rock acts. The Company Flow signing gave the label instant street cred, and the release of the trio's debut, *Funcrusher Plus,* in 1997 ushered in a golden era of hip-hop at Rawkus that included now-classic albums by the likes of Mos Def, Talib Kweli, and Shabaam Sahdeeq.

But Company Flow's relationship with Rawkus was on the rocks by 1998, and after releasing an uninspired album of instrumental tracks in 1999, the group split from the label in 2000. While El-P refuses to talk about Rawkus now, he more bluntly stated his feelings on a cut from *Fantastic Damage*. "Signed to Rawkus?" he rhymed. "I'd rather be mouth-fucked by Nazis unconscious."

The experience has hardly left El-P embittered. "It's about making the dopest music on the planet," he says, "so that if I do decide to step to a major, I'll have a lot of leverage."



FOLK HERO: David Johansen and his band, the Harry Smiths, have been resurrecting the long-forgotten music of bluesmen and hillbillies.

THE ICON

Doll Face

David Johansen, the protean performer behind the New York Dolls and Buster Poindexter, reinvents himself once more. By Mark Jacobson

TIME MARCHES ON. DON'T IT? IN ITS wake, it leaves these snapshots, some burnished, some fuzzy, some sharp like a razor to cut off your head. David Johansen, wily old New York rocker, noted chameleon, actor, survivor, has dealt more face cards than most over the years, some from the bottom of the deck, some not. But what are you gonna do? It's a jungle out there, you got to keep moving, as most any savvy Yeah Yeah Yeah, Moldy Peach, or El-P already knows from watching a hundred *Behind the Music* reruns. So call this a cautionary tale, a particular kind of Big City music scrapbook of 35 years of being cool and staying sane, at least mostly.

When it comes to pictures of David Jo, like most downtown fans alive then and now, I've got a thing for the way-back nights of flaming youth, when Johansen was the lipstick-killer lead singer of the New York Dolls, a group more fabulously hip, more full of "promise," more indicatively "New York" than almost any in the history of promising New York groups.

Here's a postcard from 1972: David, the Staten Island–bred ingenue of the band, sitting on the curb outside the Mercer Arts Center (which would soon collapse) amid the garbage cans and graffiti. Draped in lime-green satin, tarty pink boa around his neck, a short stack of pancake on his cheeks, he is the perfect parody of Greta Garbo in *Ninotchka,* or Bette Davis in *Jezebel,* or maybe some cranked-up Shangri-La, except for the spreading sweat spots under his arms. He's ripping off his platforms, which are painted blue. "Fuck

PHOTOGRAPHED BY NIGEL PARRY

these boots," the Doll screams, throwing the footwear into the street because it's not easy to sing raunchier and sweeter than Jagger ever dreamed, with the band laying down the next link of what would get called punk a few years later around the corner at CBGB, and do it all in eight-inch heels, with David Bowie in the audience, too, and have your feet not be killing you.

AS JOEY RAMONE AND THE REST READily agreed (pre-Smith Morrissey wrote a book about them), there had never been anything like the Dolls and there wouldn't be again. Five straight outer-borough white boys dressed like girls (except Johnny Thunders, né Genzale, of Queens, who wouldn't) singing about making it with Frankenstein, the Dolls were a flip book of funky New York post-hippie glitter, whether they were practicing in a bicycle-repair shop on West 82nd Street, with the door locked so they wouldn't steal anything, or breaking up in a trailer park beside a swamp with Johnny T and Jerry Nolan going nuts because they were in Florida and there was no dope in Florida, man. Then came the sad pictures: Johnny and Jerry, RIP, and Billy Murcia too, their first drummer, a Colombian from Jackson Heights, dead in a London bathtub.

"YOU KNOW," SAYS DAVID JOHANSEN, "I HAD A PICTURE OF myself when I was a kid, how I'd look when I got old. I look in the mirror and think, *This is pretty much it.*"

After that, of course, came Johansen as Buster Poindexter, with his Jimmy Neutron pompadour, tux, and little half-socks, cracking wise, leering goofy, the face that spawned a hundred miles of conga lines (wedding-band players still grouse about those nightly doses of "Hot, Hot, Hot")—a decade of a joke that wouldn't die. Johansen says Buster started the way everything does with him: offhand, by accident. Managed by Steve Paul, who ran Steve Paul's Scene, where the Doors, Hendrix, and the Velvets played, he'd trudged through the early eighties fronting the David Johansen Band, stuck in permanent second-banana mode. One night, opening for Pat Benatar, he looked out into the crowd and saw only a mindless sea of pumping fists and said to himself, "I'm officiating at a Hitler Youth rally . . . This is what it has come to."

A few days later, he was in the old Tramps, on 15th Street, where he'd hung out since the days when he read the newspapers to the 325-pound blues singer Big Maybelle, who never learned to read them herself, not that she would admit as much. There was an open night, one day a week, to try out this new thing, this Buster thing, the lounge-act cat who knew every "pre-Hays code" rock-and-roll song ever written and made up the rest. It was a lot of blowsy eighties fun, an escape from being "David Johansen." Tony Garnier, Dylan's guy, played the bass. Jimmy Vivino was in there, too, all the session stars. It took off, got out of hand, which was fine. The money was good, more than a month of Tuesdays at Mercer Arts Center's Oscar Wilde Room. For a while it had a Latin tinge, Buster, the sly musicologist, suddenly turning up with a thousand Cuban charts back to Machito, Arsenio Rodriguez, and the rest. But the corporate accounts, the ones who ran the parties where stockholders got to put lampshades on their heads, wanted only "Hot, Hot, Hot," the song Johansen calls "some dangerous karma, the bane of my existence." After a while, there was barely enough energy to grease the pompadour.

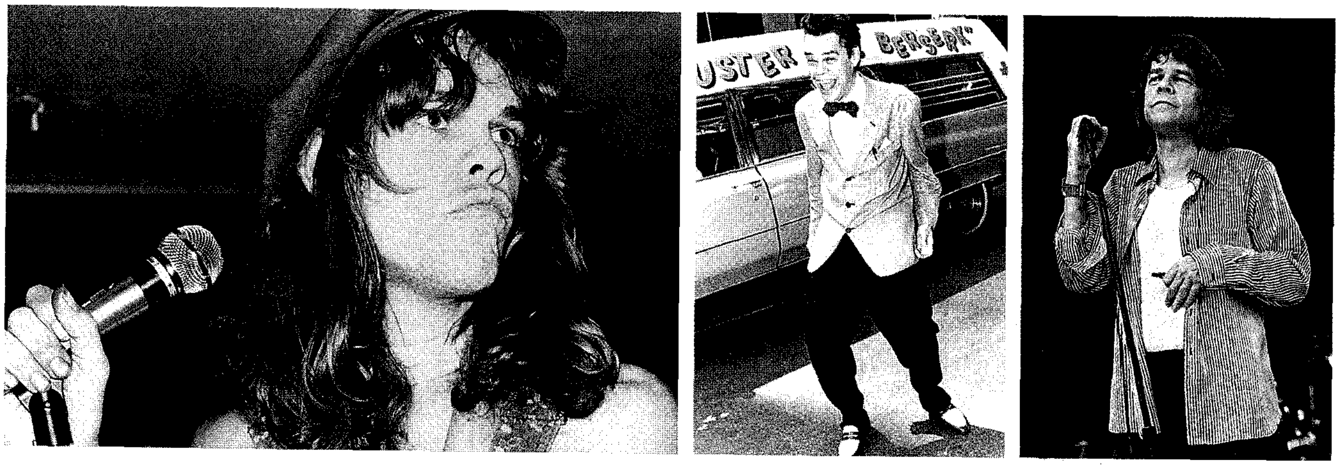
So now there's this. Johansen has been a Harry Smith for a couple of years, with two albums of deeply strange folk songs in the can, including the current *Shaker,* the cover of which shows the old Doll, stark and austere, standing in a windswept graveyard wearing a duster, like Jack Elam in *Once Upon a Time in the West.* It has been working, too, with Johansen's famously gruff pipes gnarled up into the mode of an itinerant singer, a modern-day Dock Boggs, squinty from a night on the Greyhound, haunted by dark tunes like "Oh, Death," which quotes the Reaper himself: "Oh, Death . . . God's children pray, the preachers preach, the time of mercy is out of your reach / I'll fix your feet so you can't walk, I'll lock your jaw so you can't talk." But then, even with a touch of Just for Men in his grifter's beard, Johansen has always been able to get himself up for a part, even when playing Joe E. Ross's Toody role in the loopy movie of *Car 54, Where Are You?,* one more New York icon.

Again, he claims, it was an accident, something he shambled into, in the shambling way he keeps his money in a plastic bag because he doesn't like the way wallets bump out his pocket, like the way he'll get to a show and realize he's forgotten his harmonicas, again. "Allan Pepper from the Bottom Line called me up to see if I wanted to do a gig for his twenty-fifth-anniversary show. I said I'd been working out this string-band thing, playing these old songs. 'Okay,' he said, 'what's your name?' 'Shit,' I said, 'call us the Harry Smiths,' " Johansen relates, invoking the polymathic presence of the filmmaker, painter, and all-around beatnik gnostic shaman whose multivolume collection of early recordings by black bluesmen and white hillbillies, *The Anthology of American Folk Music,* has taken on the mantle of a Dead Sea Scroll of rock and roll. It was Smith's collection that Bob Dylan used as a map when he and the Band holed up inside Big Pink making the famous *Basement Tapes,* which has been characterized as a sonic Invisible Republic depicting "weird old America."

"Yeah, call us the Harry Smiths. That way people will know what we're doing," Johansen said. Told that perhaps not *that* many people would immediately know what a band called the Harry Smiths was doing, Johansen says, like a man who has come to terms with the perimeter of his marketplace position, "Good, because those eleven people, they're *my* people."

Being a Harry Smith may not be as Zeitgeistical as being a Doll, but how much Zeitgeist can a boy who grew up riding his bike to the Staten Island Ferry stand in one lifetime? For years, people, including ex-band mate Syl Sylvain (né Mizrahi), have accused him of "denying" his Dolls heritage, as if being onstage looking like the Avon Lady blew up in his face was somehow beneath him, something Johansen finds "not right . . . because the Dolls are history, which is something I respect because those who ignore history are doomed to repeat it." Being a Harry Smith suits him. "You know," he says, slouching in a Chinese restaurant, "I had a picture of myself when I was a kid, how I'd look when I got old. I look in the mirror and think, *This is pretty much it.*"

According to Johansen, even when he was growing up in blue-collar West



THREE OF A KIND: From left, David Johansen with the New York Dolls in 1972, as Buster Poindexter in 1989, and performing at SummerStage in 2000.

Brighton with his five brothers and sisters, getting kicked out of Catholic school, playing with his first bands, the Vagabond Missionaries and Fast Eddie and the Electric Japs ("Sometimes I was Fast Eddie, sometimes I was a Jap"), he always thought of himself as a folk singer.

"Hillbilly music like the Carters, Little Walter, white people, black people, it is all folk music . . . I've always been into this. Folk music is this New York thing. It was around, and not just like Judy Collins and Peter, Paul & Mary, songs they sang in the red-diaper summer camps. There was the Harry Smith stuff, the stuff beneath the stuff. They might call it 'weird old America,' but for me it was 'weird old New York.' We'd go to the Cafe Au Go-Go, Muddy Waters would play there. The first record I ever bought was 'Tail Dragger' by Howlin' Wolf, a 10-cent single at the Do-Del record shop in Staten Island. I put that on, and it was like, what world is this from? It was the same in the Dolls. I pictured myself as Janis Joplin, who to me was always a folk singer. I loved Janis Joplin like a queer loves Judy Garland."

"Being a Harry Smith keeps me sane," Johansen says. In a world of rock-and-roll ephemera, tapping into the tangled roots of things like "I Wish I Was a Mole in the Ground" by Bascom Lunsford, "James Alley Blues" by Rabbit Brown ("Sometimes I think you're too sweet to die / sometimes I think you should be buried alive"), and Jim Jackson's "Old Dog Blue," all of them recorded more than 70 years ago, has a kind of permanence, a whiff of eternity. When you're 52, no longer the ingenue, an Alan Watts reader with a late-onset authenticity jones, eternity is nothing to sneeze at.

Plus, Johansen says, some things are just so old that they get new again. Ralph Stanley's version of "Oh, Death," which Johansen does on the first Harry Smith disc (with all due respect, better than Ralph), was on the surprisingly high-selling *O Brother, Where Art Thou?* collection. Maybe it's just more post-9/11 anti-irony, but since the White Stripes did a version of Son House's "Death Letter" (David cuts them too), the kid up the street has been coming by the house asking me if I've got anything by Blind Willie McTell, which, of course, I do.

Who knows? Being a Harry Smith could be a bonanza. "Furry's Blues," the first cut off *Shaker*, has been picking up some airplay, and not just on NPR. "It's not heavy rotation," Johansen says, "but it's on there." It's almost enough to make you want to drive to Memphis, go out to where Furry Lewis is buried, and tell him his tune that begins "I'm gonna buy me a graveyard of my own / so I can kill everyone that have done me wrong" is getting a bit of a tumble in George Bush's U.S. of A.

NOT THAT JOHANSEN HOPES THE TUNE becomes another "Hot, Hot, Hot." Who needs people screaming out "Furry's Blues" all the time, like how, say, the Yeah Yeah Yeahs—if things go a certain way—are looking at a lot of disgruntlement if they don't play "Our Time" every night for the next few decades.

Still, Johansen doesn't expect to be a Harry Smith forever. He's been listening to some twenties Duke Ellington material he'd like to play, trying to raise his guitar skills by buying a book of chords and learning "at least one a week." But for tonight, the Harry Smiths will do. Parking his 1989 Pathfinder, which he refers to as "an ashtray on wheels," Johansen is at the Bottom Line, where the band started. Probably the best acoustic string band in town, with his longtime confederate Brian Koonin on guitar, Larry Saltzman playing dobro, Kermit Driscoll on bass, and drummer Keith Carlock, the group sounds great, but David's voice, as much a barbed missile as ever, is feeling a little "extra ravaged" owing to an evening spent singing Howlin' Wolf songs. Channeling the Wolf is rough on the the old throat cords. But no matter; David's got his little vial of Saint-John's-wort for "my onstage depression," plus now he gets to wear sensible shoes, not platforms, and sits down, his legs crossed, in the perfect image of that photograph of Robert Johnson, the one where he's smiling with the hat on his head.

For hours it rolls on, this tour of the dead and forgotten. Some guys Johansen does better than others. Charley Patton's hard. Most of his records are so scratchy, "he sounds like Black Tooth from the Soupy Sales show," the singer says. But Lightning Hopkins, Johansen's got him nailed. Dock Boggs too, "Oh, Death" coiling up your spine like an evil shadow. Then, in the end, when he does the Dolls' great teen-passion saga "Looking for a Kiss," complete with the "When I say I'm in love, you best believe I'm in love, *l-u-v*" intro, it fits right in, one more missive from a weird old New York gone by. Ditto one of Buster's campiest showstoppers, "Heart of Gold," transformed into an elegiac plea—or a coded message to a whole new crop of ingenues—just the sort of strange stuff that might have raised Harry Smith's eyebrow should he have encountered it on a 78 during one of his collecting hunts in a Greenwood, Mississippi, garage or a basement out in Queens.

"I'm a whore, but I've got a heart of gold," Johansen sings. "I've been bought and I've been sold, but I still need protection from the cold." Least we can do is take the old coquette in. ■

PHOTOGRAPHS: LEFT TO RIGHT, LEE CHILDERS/NEAL PETERS; EBET ROBERTS; DAVID ATLAS/RETNA

Best Bets

RIMA SUQI

To Have and to Fold If sunglasses did yoga, they'd look like these new shades from Gucci, which fold down to fit in your palm (they're hinged in five places). In black, charcoal, and bronze ($260).

► **GUCCI**
685 Fifth Avenue, at 54th Street/212-826-2600

► **SOLSTICE**
500 Fifth Avenue, at 42nd Street/212-730-2500
27 West 34th Street/646-348-6100

Trick or Tweet Move over, piggy, kitty, and all other banks. This dove, by Wingard, is the newest, coolest coin catcher in town. Unlike other birds, it won't poop on your head. But it will eat your bread ($42).

► **ZIPPER**
333 Smith Street, Brooklyn
718-596-0333

► **ROOM ONE**
229 Mott Street/212-343-9188

Burn, Baby, Burn Can't stand the smell of incense? Don't write off aromatherapy. Our favorite alternative to those smelly sticks is Santa Maria Novella's burning papers. They come eighteen to a pack and burn for about 30 minutes each (on a counter or on a plate), emitting a friendly, light musk smell ($16).

► **LAFCO NY**
200 Hudson Street
212-625-1540

CARTA D'ARMENIA
PER PROFUMARE GLI AMBIENTI
Brucia senza fiamma

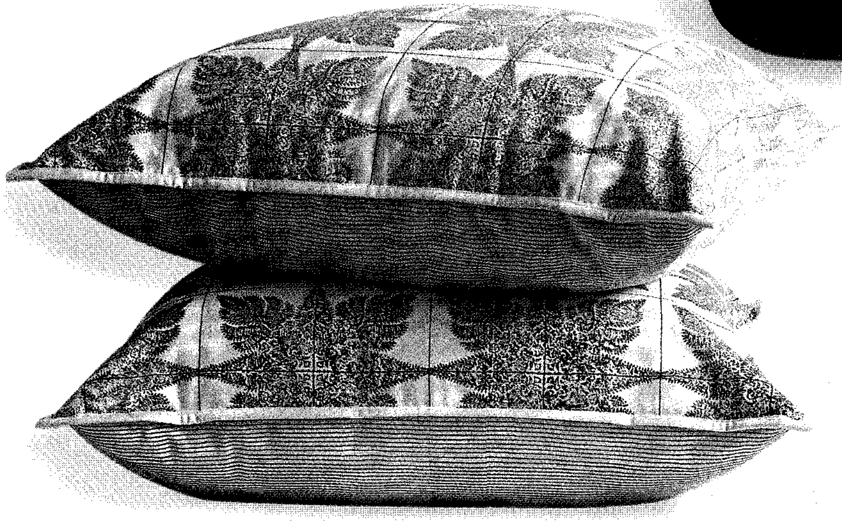
PHOTOGRAPHED BY ERIC PIASECKI.

A New Leaf

Sprucing up your bedroom can be as simple as investing in a new set of sheets. Designer John Robshaw's new cotton block-printed ones, in a pattern called Fern, are inspired by antique batiks from Java and have a casual-but-chic look that will work with most décors. Available in khaki, red, and brown (queen sheet set, $230; shams, shown here, $52).

► **ABC CARPET & HOME**
888 Broadway, at 19th Street
212-473-3000

► **ERICA TANOV**
204 Elizabeth Street/212-334-8020



Hippity Hippity Hop

Parents who listen to Nelly, OutKast, or Busta Rhymes may cringe at the thought of "On Top of Spaghetti" blasting on the car radio. So did new fathers Dan and Billy Cohen. The two set out to produce tunes they and their tots could love, and came up with the new *Bust a Nursery Rhyme* CD, made with Felonious, a San Francisco–based hip-hop band. Tracks include "Hickory Dickory Dock," "The ABC Song," "Humpty Dumpty," and other favorites, rearranged and set to G-rated hip-hop beats ($15).

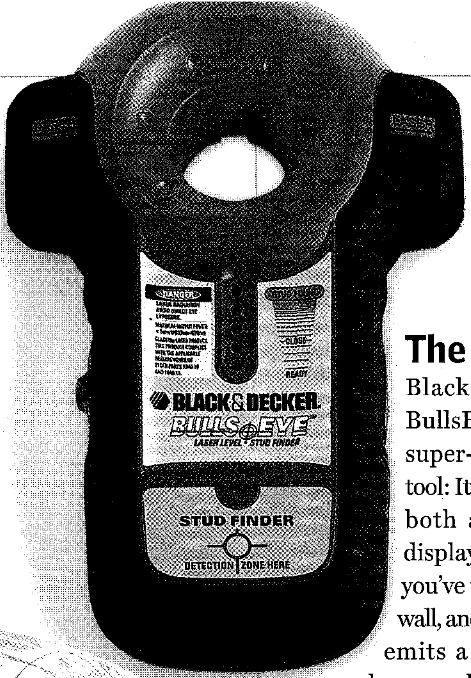
► **PLANET KIDS**
247 East 86th Street
212-426-2040

► **BANK STREET COLLEGE BOOKSTORE**
610 West 112th Street
212-678-1654

► **COZY'S CUTS FOR KIDS**
448 Amsterdam Avenue,
near 81st Street/212-579-2600

► **SCHOLASTIC STORE**
557 Broadway, near Houston Street
212-343-5432

A HIP HOP COLLECTION OF YOUR FAVORITE NURSERY RHYMES



The Next Level

Black & Decker's new BullsEye laser level is a super-cool double-duty tool: It's a stud finder with both audio and video displays to let you know you've found a nail in the wall, and it's also a level that emits a laser beam that makes, say, hanging pictures along a wall as straightforward as can be ($69).

► **HOME DEPOT**
550 Hamilton Avenue,
Brooklyn/718-832-8553
1806 East Gunhill Road,
the Bronx/718-862-9800

► **TARGET**
1305 Twentieth Avenue, Queens
718-661-4346

► **BLACKANDDECKER.COM**

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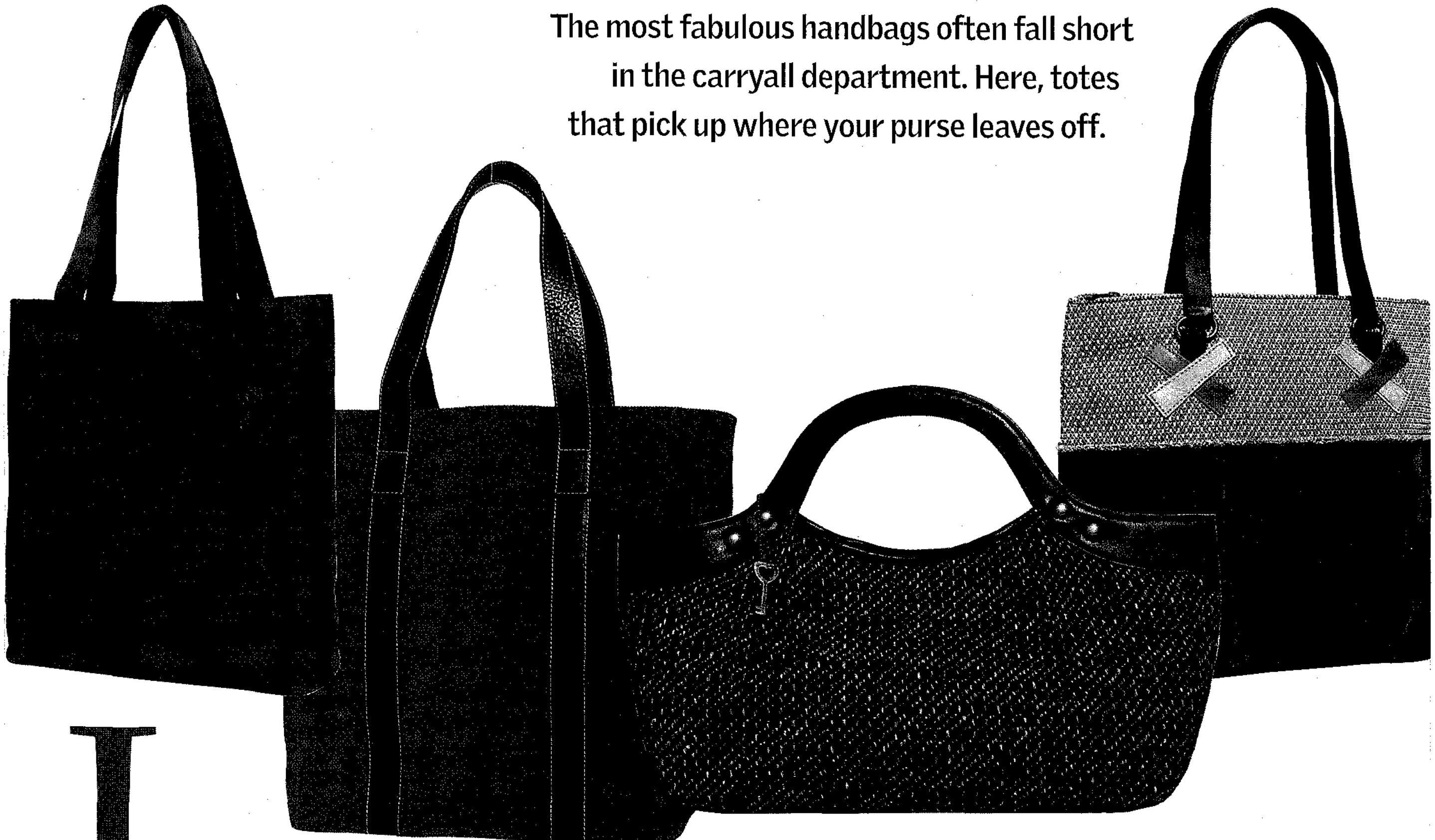
Hit the Sacks

The most fabulous handbags often fall short in the carryall department. Here, totes that pick up where your purse leaves off.



TOTE RECALL: From left, bags by H&M, Banana Republic, Fossil, and Hiponica.

IF YOU'VE TRIED STUFFING THE morning paper into your cute little handbag, you know it requires the folding techniques of an origami master. But that doesn't mean you need to juggle your coffee, Metrocard, and reading material in the name of fashion. Instead, invest in a trusty tote to use in conjunction with your everyday bag—one that's as practical as that dusty old PBS number in your closet, but a lot more stylish.

Cheerful and roomy, **Banana Republic**'s corduroy tote ($48) is the only bag you'll need to transport all your daily necessities. Throw in an extra-large bottle of water—it can handle it. The ultracute Nolita boutique **Hiponica** has a sturdy, feminine version ($45) in faded brown with leather handles (it also comes in olive or red). Don't think **H&M** is just for trendy things: The Swedish chain comes through with a roomy, rectangular tote you'll use for years ($9). And finally, our favorite of all: **Fossil**'s ladylike black wool Ophelia satchel ($48 at Macy's) goes with everything, fits everything, and even we will probably never get sick of it.

LAUREN DECARLO

Banana Republic (for store locations, call 888-BRSTYLE); Hiponica, 238 Mott St. (212-966-4388); H&M, 640 Fifth Ave., at 51st St. (212-489-0390); Macy's Herald Square, 151 W. 34th St. (212-695-4400).

Picks of the Week

Sales beginning Wednesday, September 25, through Tuesday, October 1.

Tourneau's annual WatchFest 2002 means $100 off any purchase over $375, tax-free shopping, and a free gift with the purchase of any timepiece. Tourneau TimeMachine, 12 E. 57th St. (212-758-7300); A.E., M.C., V.; 10/1–10/31 (Mon.-Sat. 10–6; Thurs. 10–7; Sun. 11:30–5:30).

New Frontier's sharp women's basics are 60 percent off; pants and jackets that were $150 to $220 are now $70 to $100. 251 W. 39th St., ninth fl. (212-221-5236, ext. 21); cash only; 9/25 (8–6); *9/26 and 9/27* (10–6).

Baby Bumble Bee is cutting prices by half on all its sweet kids' clothing. Cozy satin-and-*faux*-fur coats are $70. 121 Greene St., second fl. (212-694-1229); *cash only; 9/26 and 9/27* (10–7); 9/28 (10–5).

Hélène is offering handbags and other small accessories in exotic leathers for half off ($400 to $2,500). The Surrey Hotel, 20 E. 76th St. (212-288-3700); A.E., M.C., V.; 9/30 and 10/1 (10–6). ■

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We'll e-mail you a new Best Bet and *sale alert daily. Go to nymetro.com/signup.*

PHOTOGRAPHED BY AIMÉE HERRING.

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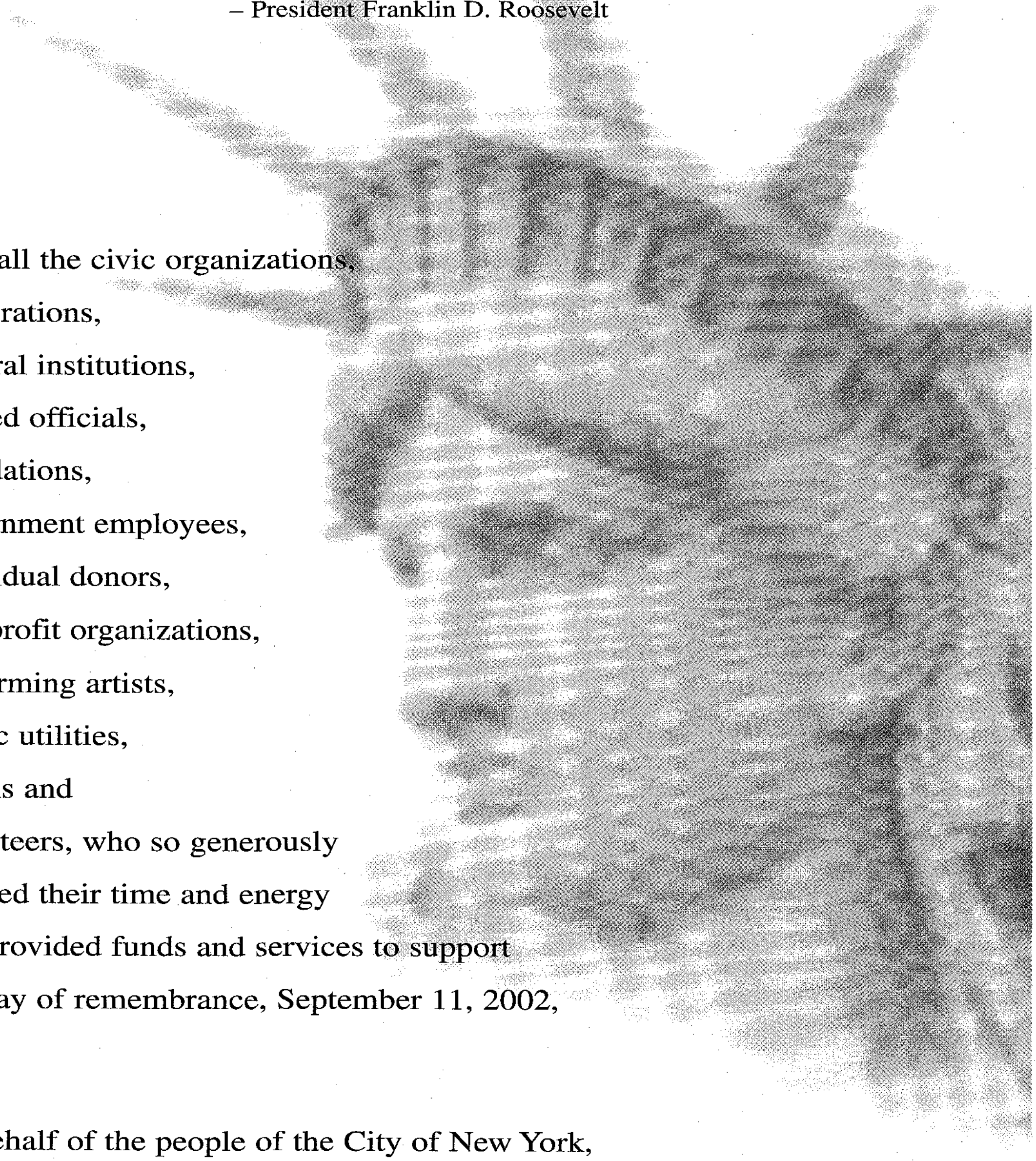
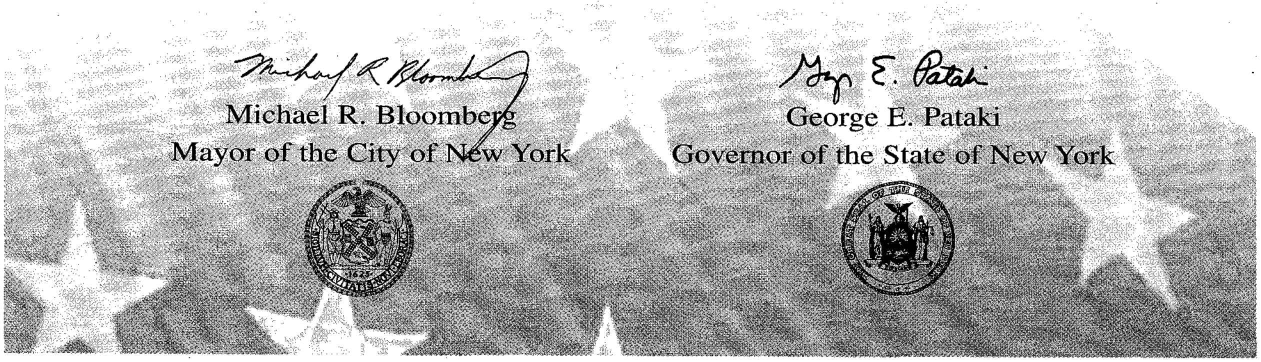
THOSE RIGHTS OR KEEP THEM.
OUR STRENGTH IS OUR UNITY OF PURPOSE.
– President Franklin D. Roosevelt



To all the civic organizations,
corporations,
cultural institutions,
elected officials,
foundations,
government employees,
individual donors,
non-profit organizations,
performing artists,
public utilities,
unions and
volunteers, who so generously
devoted their time and energy
and provided funds and services to support
our day of remembrance, September 11, 2002,

On behalf of the people of the City of New York,
we thank you.



Michael R. Bloomberg
Michael R. Bloomberg
Mayor of the City of New York

George E. Pataki
George E. Pataki
Governor of the State of New York

BETH LANDMAN KEIL

Timeless Beautys

Sometimes, it seems like looking good requires abandoning most of your other pursuits while you get your hair blow-dried, legs waxed, and makeup perfected. So it's a relief to find that there are enhancement options that actually *save* you time. Here, a list of the newest treatments, from airbrush tanning to eyelash perming, that will allow you to emerge from the shower like Venus from the surf: fully beautified. Who ever said you were high-maintenance?

Airbrush Tanning

Airbrushing isn't just for Ocean City T-shirts and the sides of Trans-Ams. Getting a self-tanner airbrushed on (by a professional, of course) takes only twenty minutes, ensures an even glow, lasts over a week—and allows you to toss those pesky bottles of foundation. At **Acqua Beauty Bar** (7 E. 14th St.; 212-620-4329), tanning liquid is applied to the face and body, and within minutes your urban pallor turns to a healthy bronze ($65 per session). The treatment at **Paul Labrecque Salon & Spa** (171 E. 65th St.; 212-595-0099) goes a step further, using the tanner to contour different areas, the way a makeup artist would to accentuate cheekbones, so your waist appears a bit thinner and your cleavage is deepened ($65 per session).

Eyebrow Tinting

Tinting your brows saves you the tiresome task of stenciling or filling them in with pencil. This treatment takes only seconds, and though you may feel a little Groucho Marx-ish at first, the color quickly fades, and slightly darkened brows give the face structure and contrast. Kristie Streicher of **Warren Tricomi** (45 Rockefeller Plaza; 212-218-8650) uses dye to extend the brows and fill them in. Tinting lasts four to six weeks ($50).

Eyelash Perm

Using a lash curler before you apply mascara gives you a wide-eyed look, but with a perm, you'll have that effect 24 hours a day—and it lasts for six weeks. At **Salon Ziba** (200 W. 57th St.; 212-767-0577), a perming solution is applied and then lashes are rolled in mini-curlers to set them. Be forewarned: The process can be a bit harsh on lashes, so you might want to alternate months ($80). **Ella Bache Spa** (8 W. 36th St.; 212-279-0842) gives extra protection against damage by finishing the process with a conditioning moisturizer ($50 total).

Eyelash Tint

There's nothing like waking up in the morning with long, dark lashes instead of pale, puffy lids. At **Lia Schorr** (686 Lexington Ave., at 56th St.; 212-486-9670), a lush blue-black or brown tint, which takes less than twenty minutes to set—and lasts about six weeks—goes down to the lash line, doubling as liner ($35). **Brigitte Mansfield European Day Spa** (37 Union Square W.; 212-366-0706) customizes the colors to match your hair and skin for a natural effect ($35). But bear in mind: Eyelash dye isn't legal in New York, so you're proceeding at your own risk.

Laser Hair Removal

Avoiding monthly trips to the bikini-waxer will certainly save you time, and you won't have to deal with unpleasant in-between stages as hair grows back. **Completely Bare** (764 Madison Ave., near 65th St.; 212-717-9300) uses intense pulsed light to remove unwanted hair ($200 per session; six sessions are recommended for the procedure to be totally effective). The laser at **Ajune** (1294 Third Ave., near 74th St.; 212-628-0044) costs $300 for the first session, and $225 each for the requisite four to six follow-ups.

"Permanent" Makeup

Tattooed cosmetics are tricky: Eyebrows can look Kabuki, and lip liner can be clownish. Tattooed eyeliner is a whole different story. A thin charcoal or dark-blue line adds definition and ensures that you don't wake up in the morning with a face like a blank slate. Fabrice Condemi—who comes from Belgium one week a month to work at **Yasmine Djerradine** (30 E. 60th St.; 212-588-1771)—is an artist, and though cosmetic pigmentation is not the most painless process, he numbs the eyelid before going to work. Results should be touched up after two years ($400 for the top lids, $300 for the bottom).

Thermal Reconditioning

These days, you can get Japanese thermal reconditioning—that anti-perm that keeps even the frizziest locks smooth and shiny—at practically every salon. But the real pros are (no surprise here) Japanese. The staffs at **Salon Ishi** (70 E. 55th St.; 212-888-4744), **Shige Kosuda** (141 E. 55th St.; 212-759-2397), and **Momotaro** (645 Fifth Ave., at 51st St.; 212-759-2392) have been doing this procedure the longest, and given how much you'll be spending—from $350 to $1,000, depending on the length of your locks—you want to make sure you're in the right hands. But bring a book; it takes a few hours. ■

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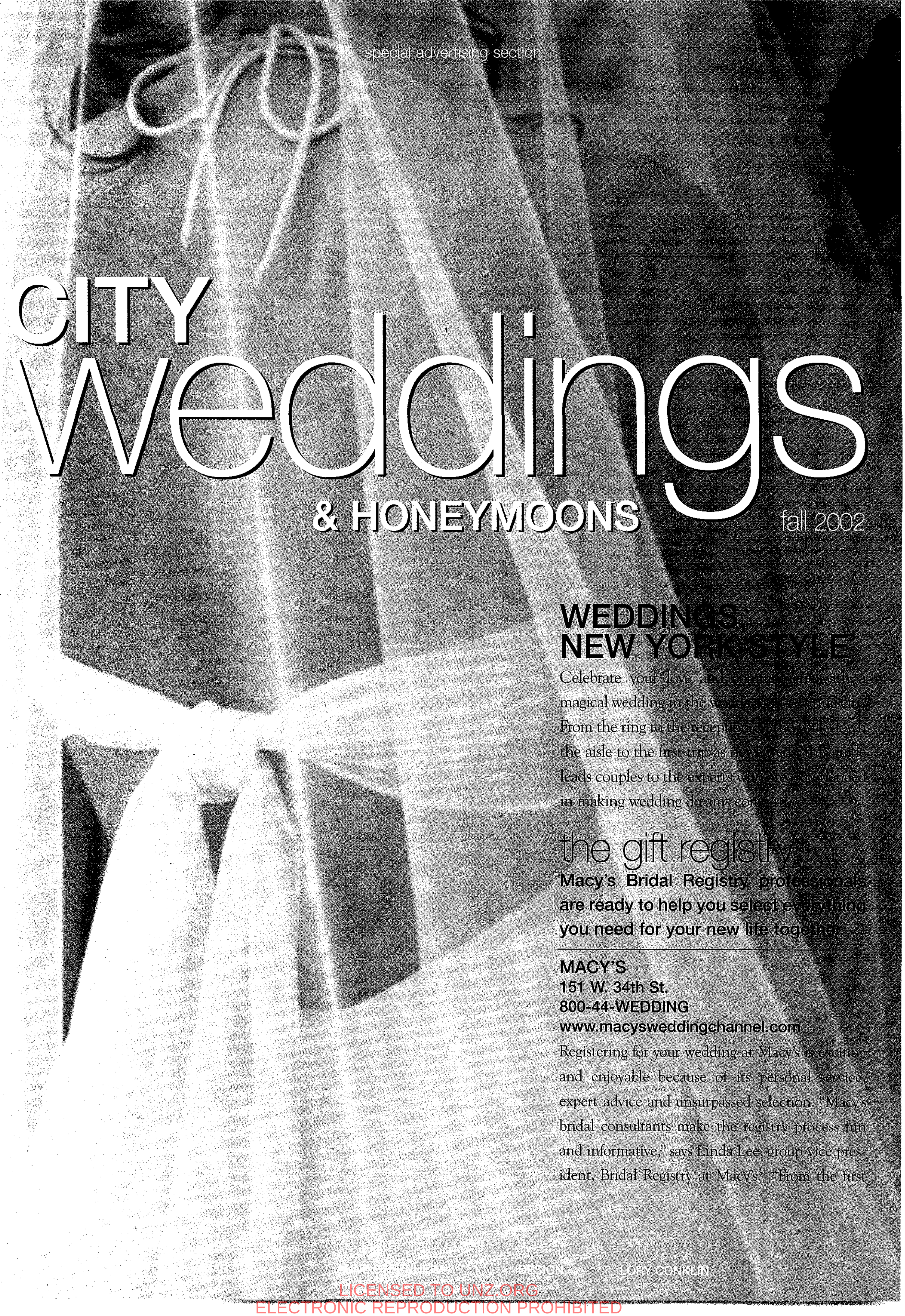

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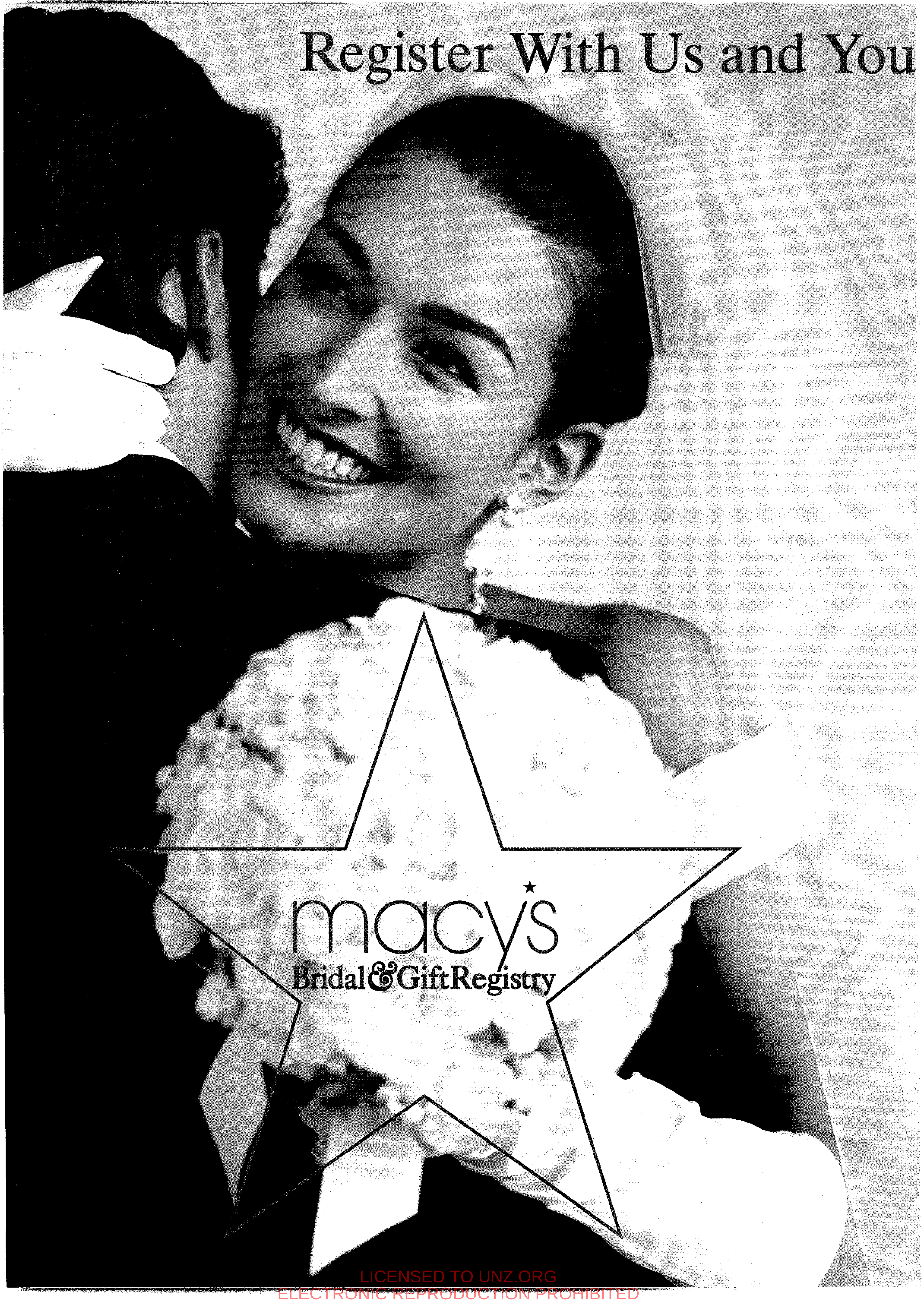
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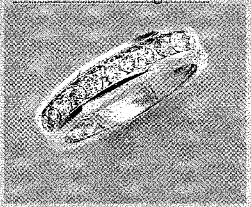
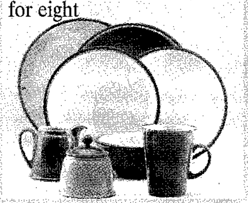
Diamond wedding band

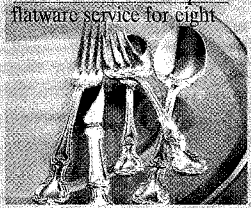


Waterford crystal goblets for eight

Denby place settings for eight

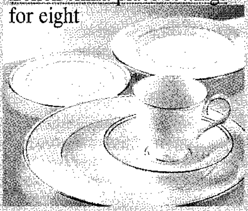


Reed & Barton silverplate flatware service for eight

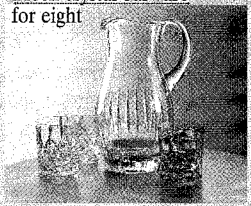


Mikasa crystal stemware for eight

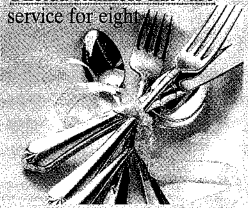
Lenox china place settings for eight



Block crystal barware for eight



Oneida stainless flatware service for eight



Clinique hope chest of cosmetics

Charter Club bed & bath collections

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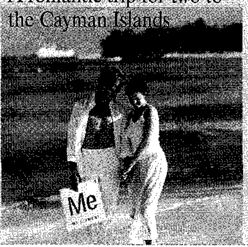
A romantic trip for two to the Cayman Islands



†Couple of the Year Events held in Spring 2003. Employees of Federated, participating sponsors and their immediate families are not eligible. Random drawing open to residents of the continental United States, 18 years of age or older. No purchase necessary. Void where prohibited. Prize package valued at approximately $9,500. *Burdines, The Bon Marché, Rich's, Lazarus and Goldsmith's. ‡Certain restrictions apply; complete details in store; participating vendors only.

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time the bride and groom enter the store, through the wedding and beyond, Macy's extensive array of merchandise, programs and services make registry a breeze for the couple and their guests.

"One-on-one service is key," Lee adds. "Macy's wedding consultants work with couples to ensure that selections fit their lifestyles whether they are choosing crystal, china, cookware, luggage, furniture, linens—even cosmetics and intimate apparel."

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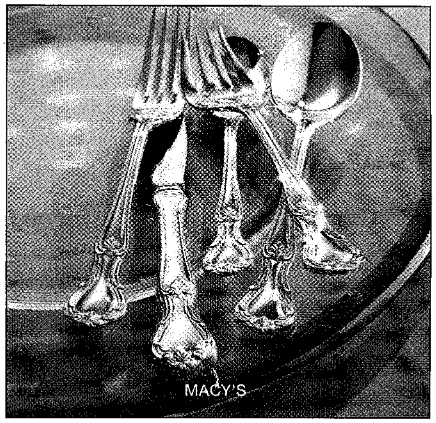
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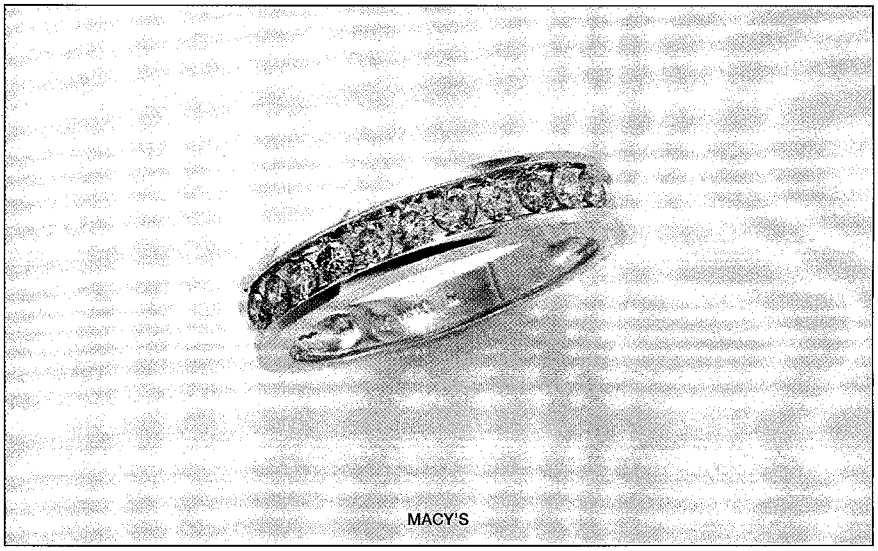
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with this ring

Consult these extraordinary jewelers for dazzling engagement rings and wedding bands.

STARDUST ANTIQUES

38 Gramercy Park on 21st Street
212-677-2590
www.stardustantiques.com

"Stardust Antiques has an exceptionally romantic ambiance that captures that magic that newly engaged couples feel," says co-owner Ken Gold. Couples may choose from a stunning array of antique and antique-style platinum and diamond engagement rings and wedding bands. Stardust Antiques also carries antique-style platinum and diamond mountings that couples may match with diamonds they select separately. Esther Gold, Ken's partner and an award-winning jewelry designer, recently created a unique line of pearl and diamond necklaces and earrings that can be customized for the bride. Antique-style tiaras, pearl earrings, necklaces, bracelets and cuff links are included in the store's collection.

GALLERY ECLECTIC

43 Greenwich Ave., 212-924-4314
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631-287-0463

Catherine Angiel of Gallery Eclectic designs striking engagement rings and wedding bands that are extraordinarily sophisticated, artistic and timeless. "Our clients look for wedding jewelry that is elegant and different," says owner Angiel, designer of the new *Knowing* line. The new collection features a sleek engagement ring with emerald-cut diamonds set horizontally in a simple, modern ring. With diamonds spaced vertically all

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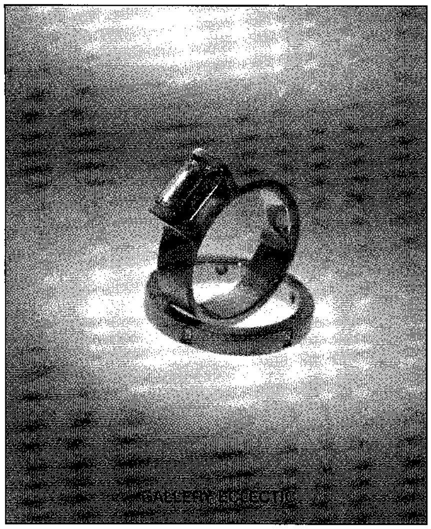
GALLERY ECLECTIC

around the ring, the wedding band is a contemporary twist on the eternity band. Worn stacked or separately, the rings are truly elegant. Both are available in 14k and 18k white, yellow and rose gold and platinum.

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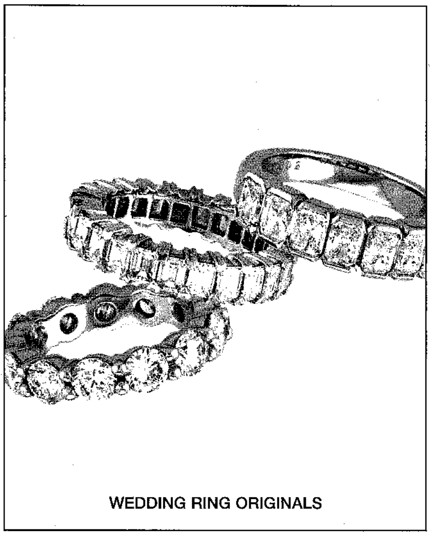
People searching for one-of-a-kind wedding bands and engagement rings find them at Wedding Ring Originals. "While we feature more than 2,000 wedding- and engagement-ring styles—from Victorian to ultra-modern—every ring is made to order and many are customized," says owner Mel Krumholtz. He constantly adds new designs to his outstanding selection, which now features *Designs* by Martin Flyer, known for rings with bolder looks and larger diamonds. The engagement rings, which can be ordered with any center stone, are beautifully accented with an exciting mix of side stones such as half-moon shapes or yellow diamonds. Eternity wedding bands are set with larger diamonds, such as radiant, emerald-cut, or round shapes.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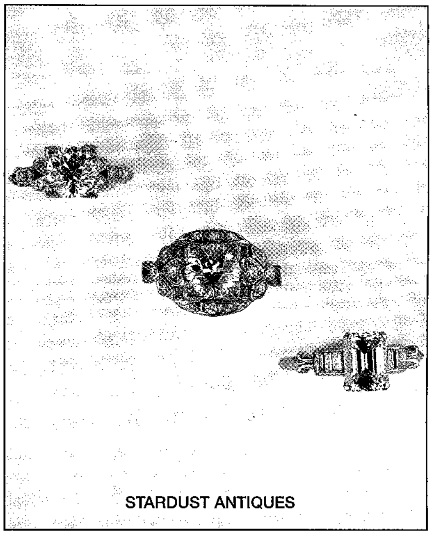
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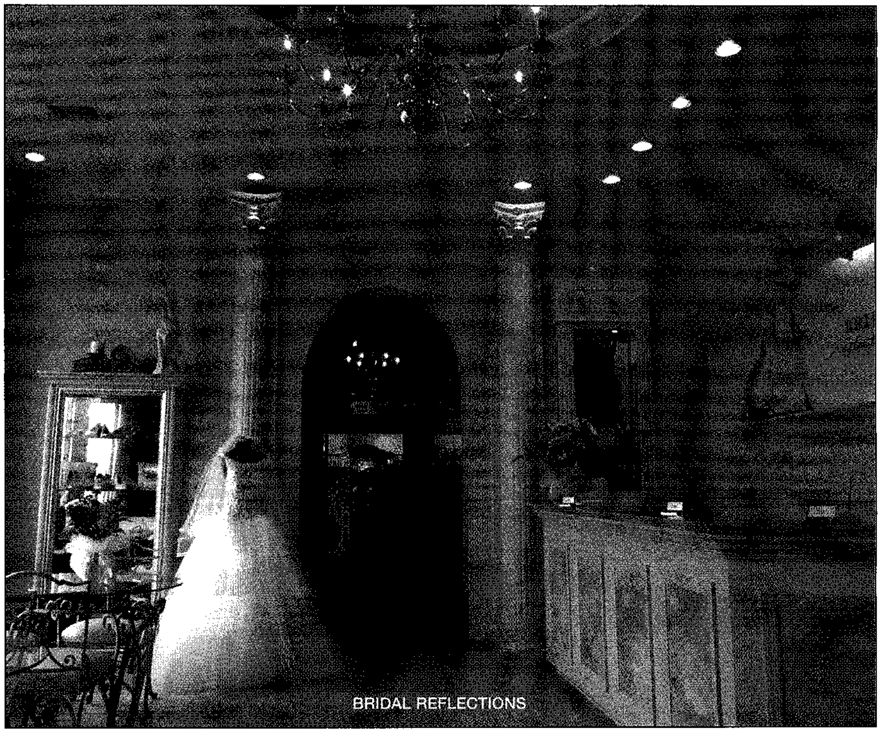
BRIDAL REFLECTIONS

the new york bride

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212-764-3040
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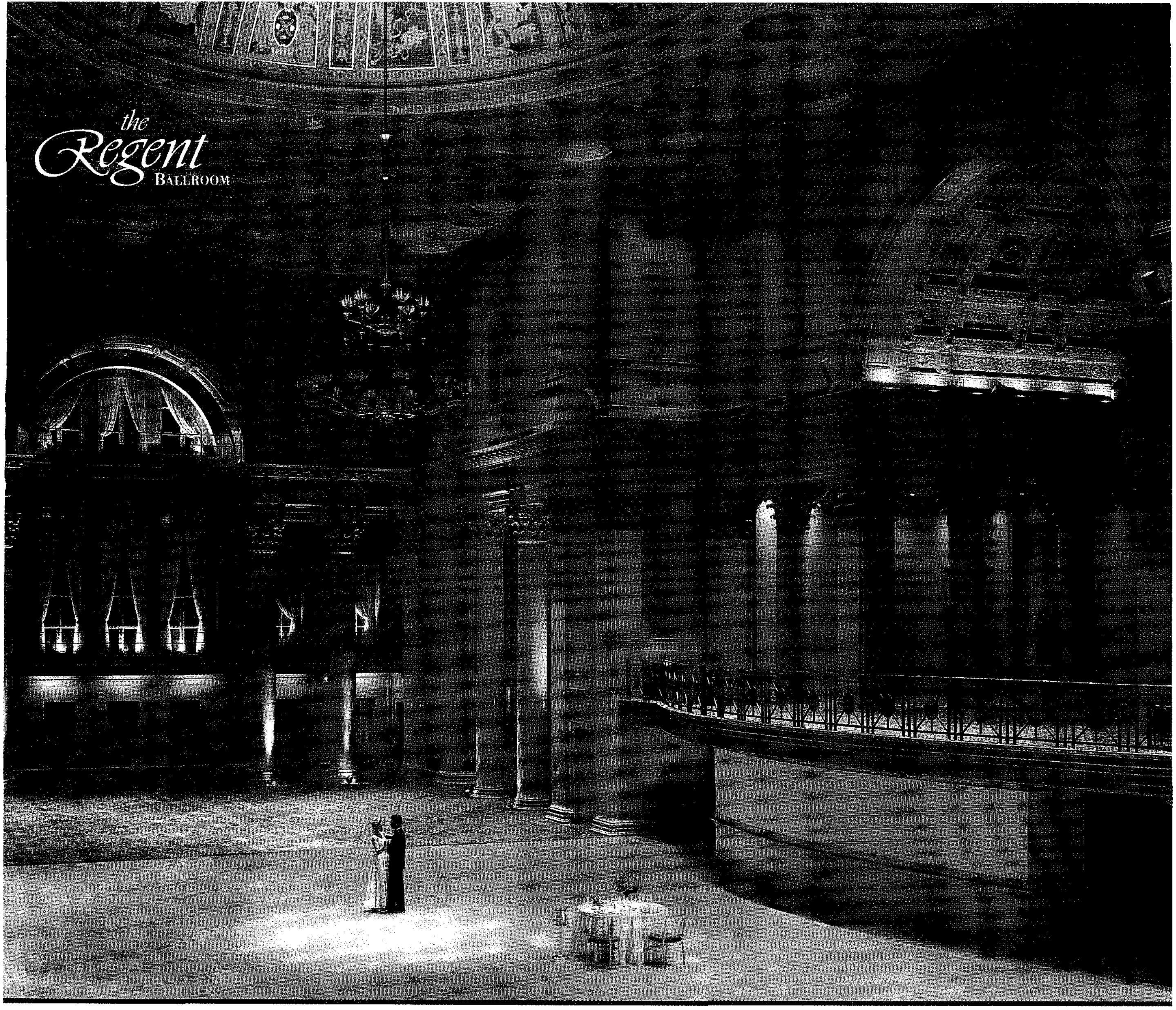
The Bridal Suite of Manhattan is a chic penthouse atelier renowned for fabulous wedding gowns, exquisite accessories and a one-on-one shopping experience. Recently expanded, the Bridal Suite still retains its trademark upscale, intimate environment, offering an extensive selection of gowns from well known designers. Owner Bernadette Pleasant has stocked the boutique with many lines exclusive to the shop including Cocoe Voci, Eugenia Couture, Rahmanian, L'ezu Atelier, St. Pucchi, Cristina Arzuaga, Carmela Sutera, Currie Bonner and Paloma Blanca. Headpieces, veils, shoes, jewelry undergarments and dresses for the flower girls and bridesmaids are also available. Call for trunk show.



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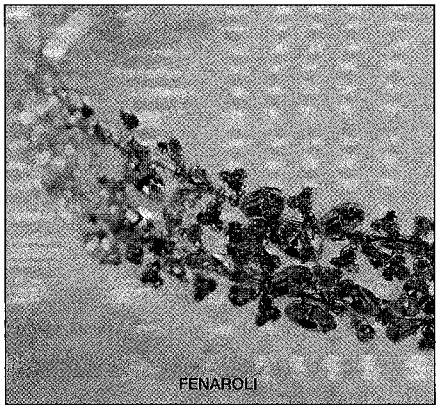
The Bridal Garden makes it easy for New York brides to be both stylish and charitable. Here, brides can purchase a couture or a designer wedding gown for a fraction of the original price. Most of the dresses have never been worn and boast labels of such noted designers as Ulla Maija, Vera Wang, Amsale, Manale, Badgley Mischka and Wearkstatt. Proceeds from all sales support Sheltering Arms Childrens Service, which has helped disadvantaged children since 1823. You may also donate a wedding gown to the Bridal Garden and receive a tax deduction for your good deed. Call for an appointment.



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501 Seventh Ave., Suite 416
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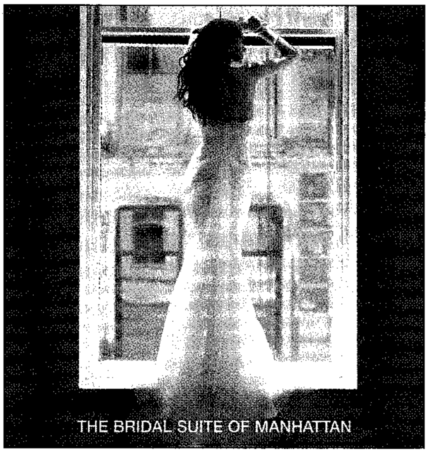
Once you've chosen your wedding dress, you'll want to make an appointment at Fenaroli to purchase everything you'll need to complete your wedding-day look. Karen Fenaroli opened her first New York designer atelier in January and says, "I want the bride to experience a private, by-appointment-only setting where we can focus on creating a special look for her." The jewel-box atelier is filled with beautiful footwear, glittering cases of bridal jewelry, a superb collection of tiaras in pearls and Swarovski crystals, glorious veils, handbags and adorable bridesmaids' dresses in pastels and jewel tones. Fenaroli has joined forces with the Warren-Tricomi Salon for special beauty events where brides enjoy complimentary makeup, hair styling and manicures.



THE BRIDAL SUITE OF MANHATTAN

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PHOTOGRAPHY BY RICK BARD

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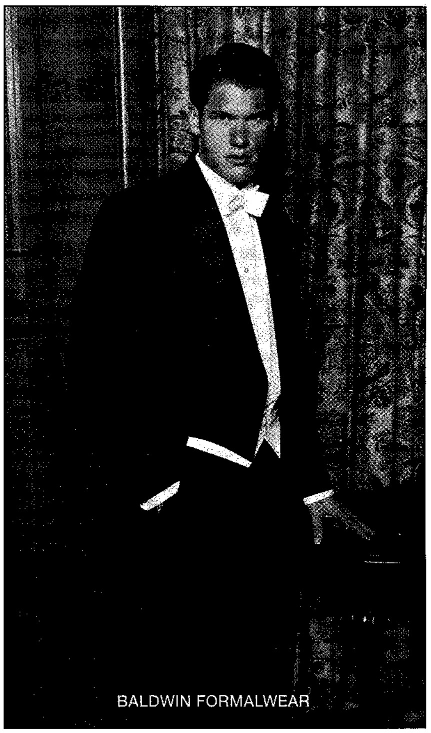
"Because brides want a look that's both glamorous and elegant, our fashion consultants work privately with every woman to create a wedding-day style that will make her dazzle," says owner Anthony Micari. Brides will find collections from top designers including Ines di Santo, Helen Morley, Christos, L'ezu Atelier, Pesavento, Ramona Keveza, St. Pucchi Couture and Yolanda Couture. Custom orders, bridal accessories and dresses for mothers of the bride and bridesmaids are available. With two convenient locations, Manhattan and Long Island brides find it well worth the short trip to Bridal Reflections.



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New York's most extensive collection of tuxedos and morning attire can be found at Baldwin Formalwear, located in Midtown Manhattan. Owner Marshal Dutko and his staff personally assist grooms, best men and fathers in selecting the right look. They may purchase famous labels such as Emmanuel, Andrew Fezza, Geoffrey Beene, Baumler and Tallia, or rent sharp styles from Perry Ellis, Oscar de la Renta, Ralph Lauren Chaps, Charles Jourdan and Givenchy. All stock is in the Manhattan location and fittings can be done right away by three highly experienced

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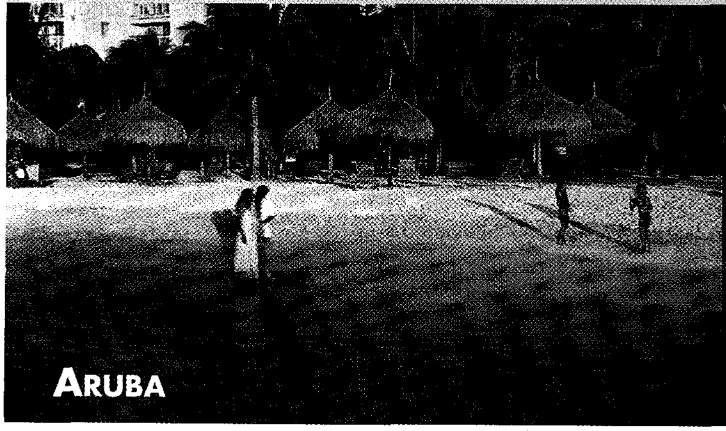

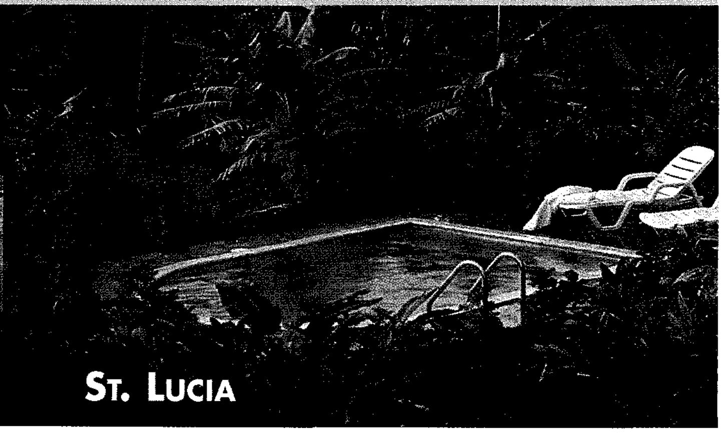

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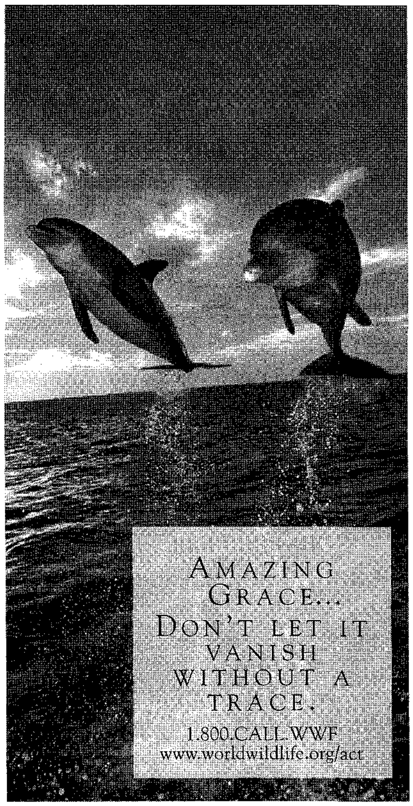
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on-site tailors—with delivery and pick up service available. Since 1947, the store has welcomed New Yorkers and their out-of-town guests—a point of pride for Dutko, who says the store differentiates itself by offering "unparalleled style, selection and personal attention."

RETT MATTHEWS PHOTOGRAPHY

bride beautiful: inside & out

A bevy of personal-care services can help you walk down the aisle feeling and looking your best.

LEMETRIC HAIR CENTER FOR WOMEN

124 E. 40th St., Suite 601
212-986-5620 or 800-217-9052
www.lemetric.com

LeMetric Hair Center for Women gives brides the fuller-looking head of hair they always dreamed of for their wedding day and beyond. Elline Surianello and her dedicated staff specialize in helping women who have lost their hair, have thinning hair and those who want more body in their hair. "We make the bride look and feel extra special and beautiful by giving her more than just hair—we give her the style and look that makes a statement on one of the most important days of her life," says Surianello, LeMetric's founder. Indeed, thousands of women have had their hair and their self-confidence restored at LeMetric's comfortable, elegant and well-equipped headquarters. Women can opt for hair that can be styled for every day or for special occasions such as the wedding day. Safe, effective and affordable, LeMetric offers a hair-replacement solution that is undetectable to everyone. Surianello advises scheduling a complimentary consultation at least three months before the wedding date.

SKYLER MADISON WELLNESS CENTER

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800-646-4666
www.skylermadison.com

Once you've made the decision to wed, your next step is preparing for this momentous occasion. Skyler Madison Wellness Center offers transformational services and products that help clients look and feel their optimum on their wedding day—and every day. More than a spa, Skyler Madison offers an integrated mind-body approach for achieving personal growth and fulfillment goals. People wanting to lose weight, for example, can engage in a personalized program that combines an eating plan, hypnotherapy, one-on-one success coaching and sessions with a mind-body healer. Such an approach, can help people achieve the desired weight loss safely and permanently, and can be similarly applied to developing self-esteem, exercise motivation, smoking cessation, sleep issues and stress reduction. Skyler Madison welcomes noted alternative health leader and holistic psychiatrist, Dr. Lewis Mehl-Madrona, M.D., Ph.D, as its new medical director. Enjoy a 10 percent discount now through October 31.

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Brides with thinning or damaged hair can turn to the experts at International Hair Salon to help them achieve a glorious head of hair for their wedding day—and all their days. In private and intimate salon surroundings, Mr. Carmine and Angelo David explain their groundbreaking techniques for adding hair, therapies for volumizing, professional hair-lengthening procedures and scalp treatments, including the exciting, new Laser Hair Therapy specifically created for clients with thinning hair. "These successful procedures have helped thousands of women who have experienced the emotions of thinning hair or hair loss," says Angelo David. The salon's expert stylists will help women select a special cut or color for a fantastic new look. International Hair has a new location in Long Island; call Bianca Boyle for an appointment.

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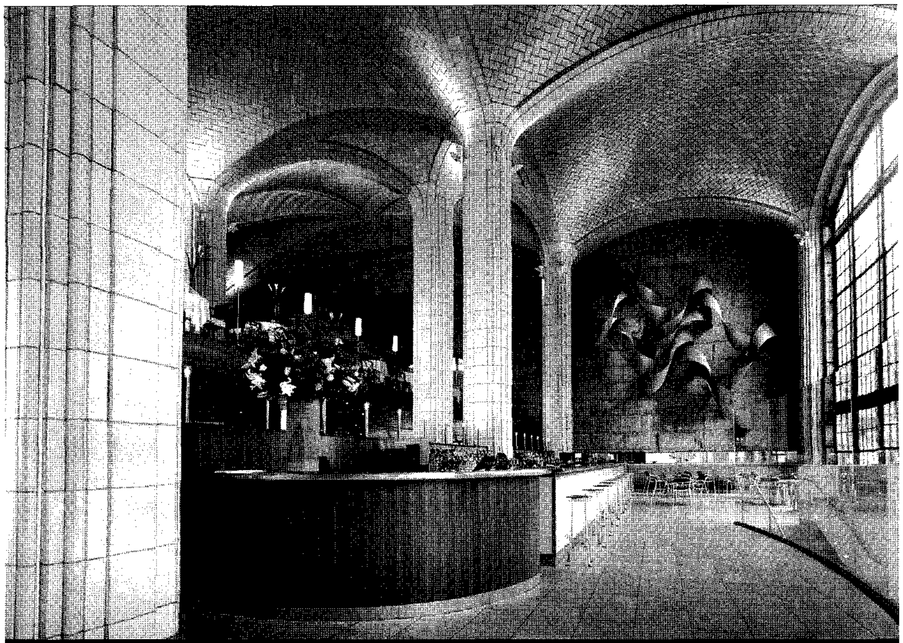
You'll smile with confidence on your wedding day if your teeth look bright, white and healthy. Jan Linhart, D.D.S., PC, one of New York's most accomplished cosmetic dentists with an international clientele, can whiten patients' teeth in just one office visit. Repairs to spaces or gaps, chipped, misaligned or broken teeth can be completed in two office visits; for these procedures, Dr. Linhart suggests porcelain veneers, which last for 15 years. Call for a complimentary consultation.



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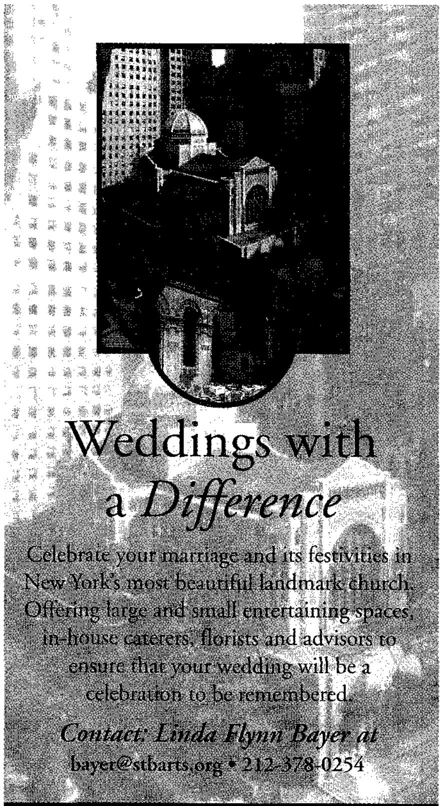

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CITY weddings & HONEYMOONS

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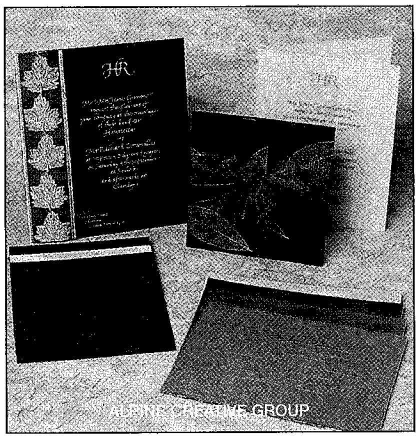
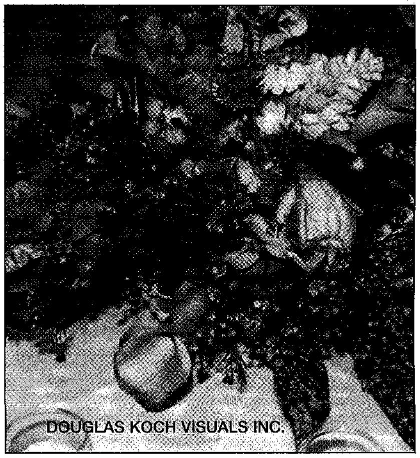
www.alpineinvite.com

Sophisticated brides and grooms turn to Alpine Creative for creative custom wedding invitations, save-the-date cards, programs, escort cards and favors. "We offer each couple an individualized look that uniquely captures the essence of their celebration," says Laura Leigh, president. "Our designers are famous for enhancing traditional invitations with original artwork." So striking are the custom-created wedding invitation monograms, that newlyweds use them on their stationary and linens for years to come. Alpine also creates photo montages for a thoroughly personalized look.

"We offer the latest imported and handmade papers and liners," says Leigh. "And colors are more important than ever with invitations. For example, warm earth tones suit fall weddings, while spring and summer weddings call for brighter shades." The service doesn't end when the invitations are printed; Alpine also provides calligraphy, envelope stuffing and mailing services.


ALPINE CREATIVE GROUP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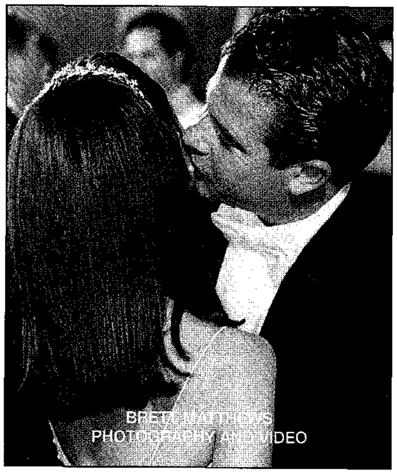
Imagine a master floral-event designer who will create the wedding of your dreams, while making you part of a philanthropic endeavor called "Village Flower Power." Douglas Koch Visuals brings your wedding vision to life with the same extraordinary artistry, creativity and attention to detail that he brings to such prestigious clients as Aquavit, Ralph Lauren, Elizabeth Arden, Bloomingdale's, William-Sonoma, the Sheraton New York and the Sheraton Manhattan. From the first meeting to the last toast, Douglas Koch Visuals oversees every visual aspect of the event—from flowers and linens, to lighting and décor—with a hands-on approach. "Our goal is to create a unique world of magic and romance for the bride and groom," says Koch. "As our slogan says, "because memories last a lifetime,' everything has to be right."


BRETT MATTHEWS PHOTOGRAPHY AND VIDEO

captured moments

Perhaps one of the biggest decisions you make after saying "I do" is selecting the photographer who will record your memories of the special day.

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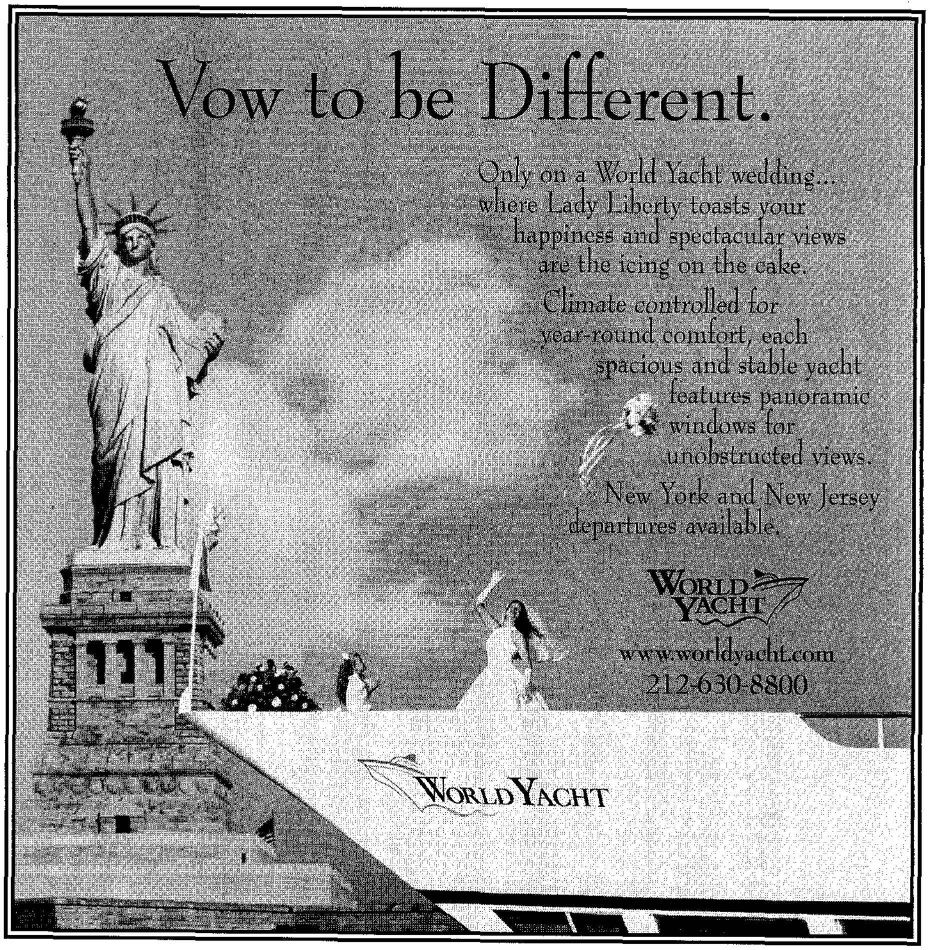
"Our photographers shoot each wedding with the album in mind," says Sheri LaMagna of Brett Matthews Photography. "We approach each wedding with special care and creativity so that the photographer understands exactly what the bride and groom have in mind." Different photography formats and films portray the diverse moments and emotions of each wedding. Medium-format is best for group shots and portraits, while 35 mm best captures spontaneous moments. Brides and grooms may opt for color, black-and-white and even infrared film for true drama. Brett Matthews Photography offers an extensive collection of display choices including classic albums, coffee-table books and a stunning presentation case for photographs printed on archival paper and mounted on museum board.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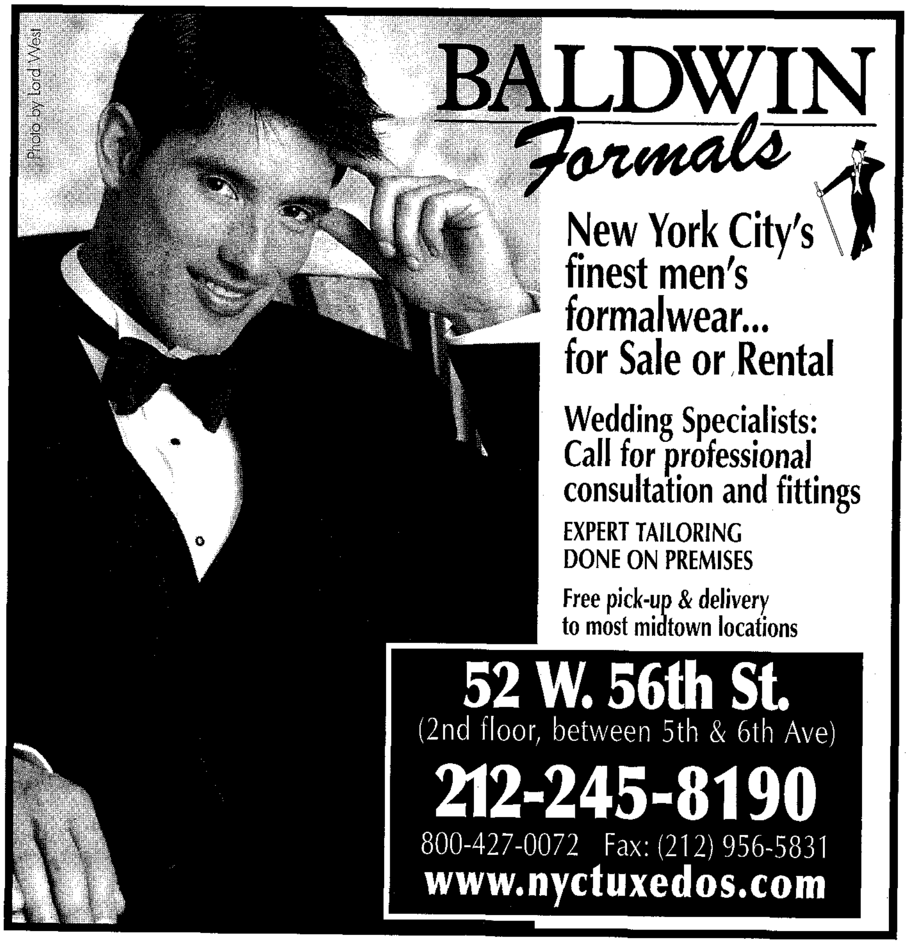
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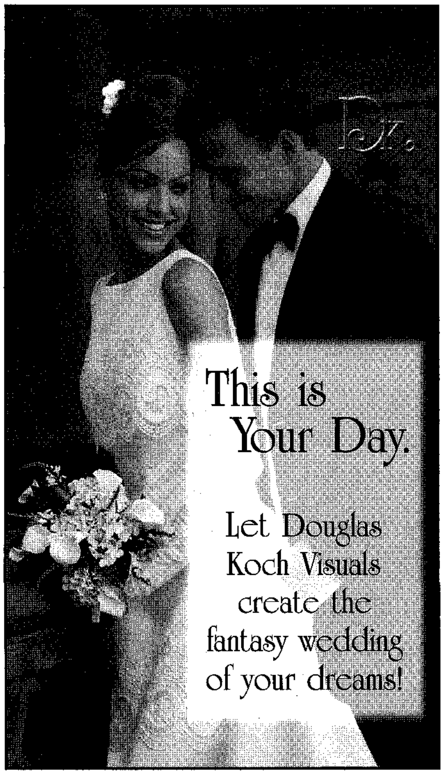
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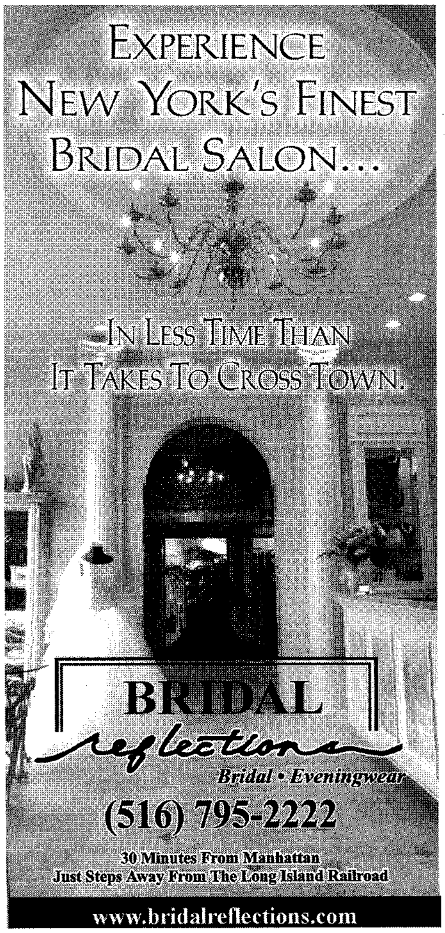
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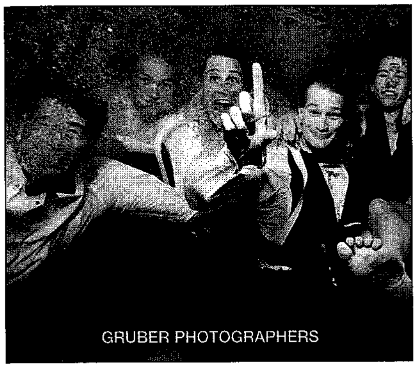
"To truly reflect the magic and emotion of the day, our wedding albums combine black-and-white photojournalism with traditional color photography," says Andy Marcus, president of Fred Marcus Photography & Videography. Recommended by the prestigious Pierre and Plaza hotels, the studio, 60 years in the business, continues to innovate. Now, brides and grooms may receive photo magazines in addition to traditional proofs. Newlyweds, their families and friends can order photos online and e-mail wedding images to one another. Videos in VHS or DVD formats are also available. More traditionally, a wide choice of beautiful wedding albums, including a new collection of custom-designed, handcrafted albums, tells the story of the wedding day in an original way.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Gruber Photographers' wedding albums have a signature personal style that looks as though the bride and groom had their best friend do the photography. And that's exactly what owner Terry deRoy Gruber used to do. "I would take photos at friends' weddings and present them in albums as gifts," he said. "They loved them so much, they convinced me to go into the business." Twenty-one years later, Gruber Photographers captures the intimacy, warmth and humor of each wedding with candid portraits and relaxed formal shots. For complete convenience, people may view and purchase password-protected wedding shots online within weeks after the wedding.

IRA FOX PHOTOGRAPHY

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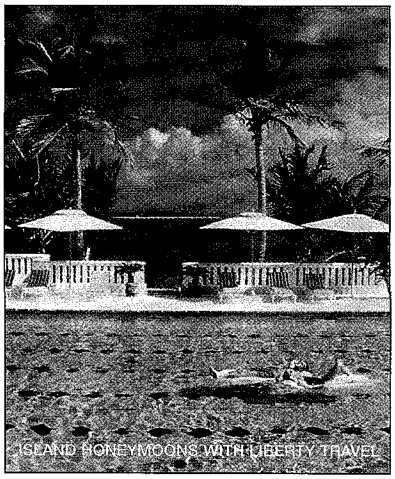
20 W. 22nd St., Suite 1610
212-606-4090; www.irafox.com

Ira Fox's subtle presence at weddings allows him to create albums of images that reveal the intimate, exciting and emotional moments of the day. "Newlyweds are delighted when they view proof books with the images they expected—and many that are completely unexpected, " he says. "I photograph the bride, groom, their families and friends as they are actually experiencing the magic of the wedding. Whether it's a candid shot or portrait, each image looks spontaneous and natural—never staged or static." Newlyweds can choose a stunning custom-designed leather bound album from his collection.



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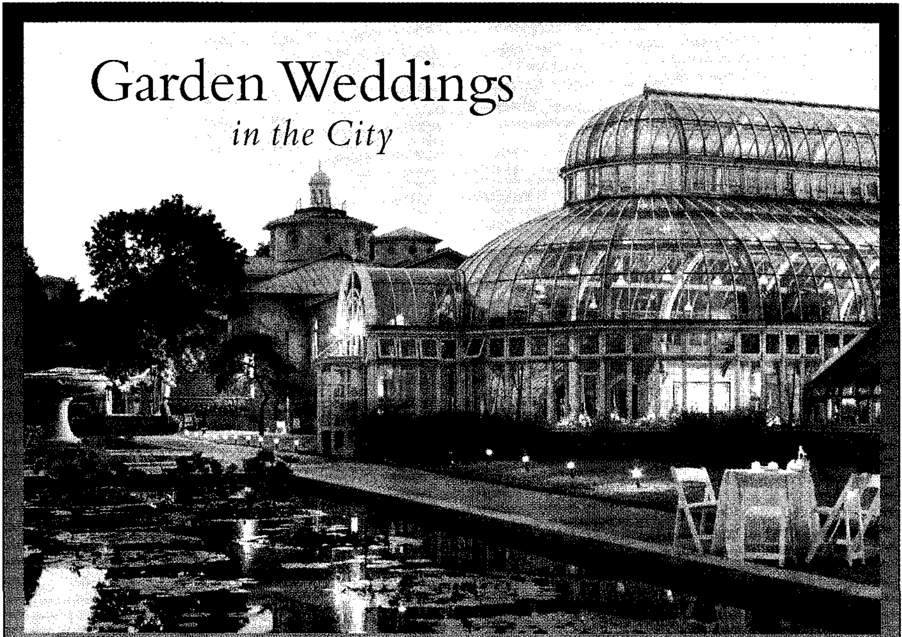

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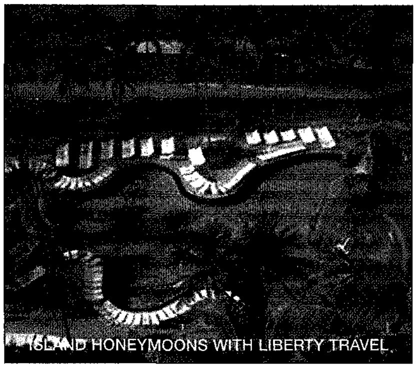
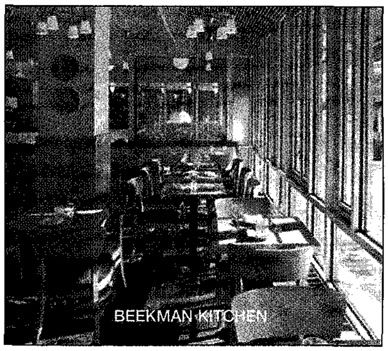

ISLAND HONEYMOONS WITH LIBERTY TRAVEL

The romance of beautiful St. Lucia, an island nation rich in cultural history and natural beauty, can be experienced at Jalousie Hilton Resort & Spa. Nestled among the Piton Mountains on a secluded beach, honeymooners may not want to leave this exclusive hideaway whose many amenities include a world-class spa, four restaurants, two lounges, water sports, tennis, squash, golf and live entertainment.

The Hyatt Regency Maui Resort & Spa, a 40-acre beachfront sanctuary on Ka'anapali Beach, helps give Hawaii its reputation as a honeymoon paradise. This glorious resort's Honeymoon Package features hotel accommodations, roundtrip transfers, daily buffet breakfast, a bottle of Champagne, welcome amenity upon arrival, flower lei greeting, a couples' massage and a "Drums of the Pacific" luau for two.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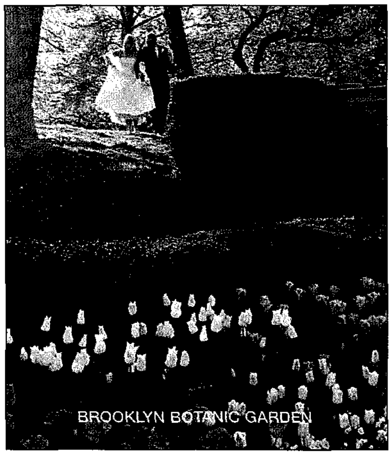
BROOKLYN BOTANIC GARDEN

The Palm House
1000 Washington Ave., Brooklyn
718-398-2400, www.palmhouse.com

Every season brings something new and beautiful to weddings at the Brooklyn Botanic Garden. Spring heralds cherry blossoms and roses; in summer, magnificent lily pools are the unusual and beautiful star attractions. What doesn't change is the quality of exquisite weddings by Charles, Sally and

Charles, exclusive caterers at the garden's Palm House. This family-owned operation enjoys a reputation as one of New York's highest-rated caterers in the *Zagat New York City Marketplace 2003* survey. Magical evening weddings begin at 6pm when the garden is closed to the public. Arriving guests are greeted with sparkling beverages as they stroll to the ceremony site, which may be the Rose or Japanese gardens, the Cherry Esplanade or the Meadow. Cocktails are held at the Reflecting Lily Pools or, in inclement weather, the stunning Steinhardt Conservatory. The main reception follows in the Palm House, a dazzling replica of the original Stanford White-designed glass atrium. Charles, Sally and Charles can create a four-star menu for up to 300 guests, and can also assist with flowers, photography and music selections.



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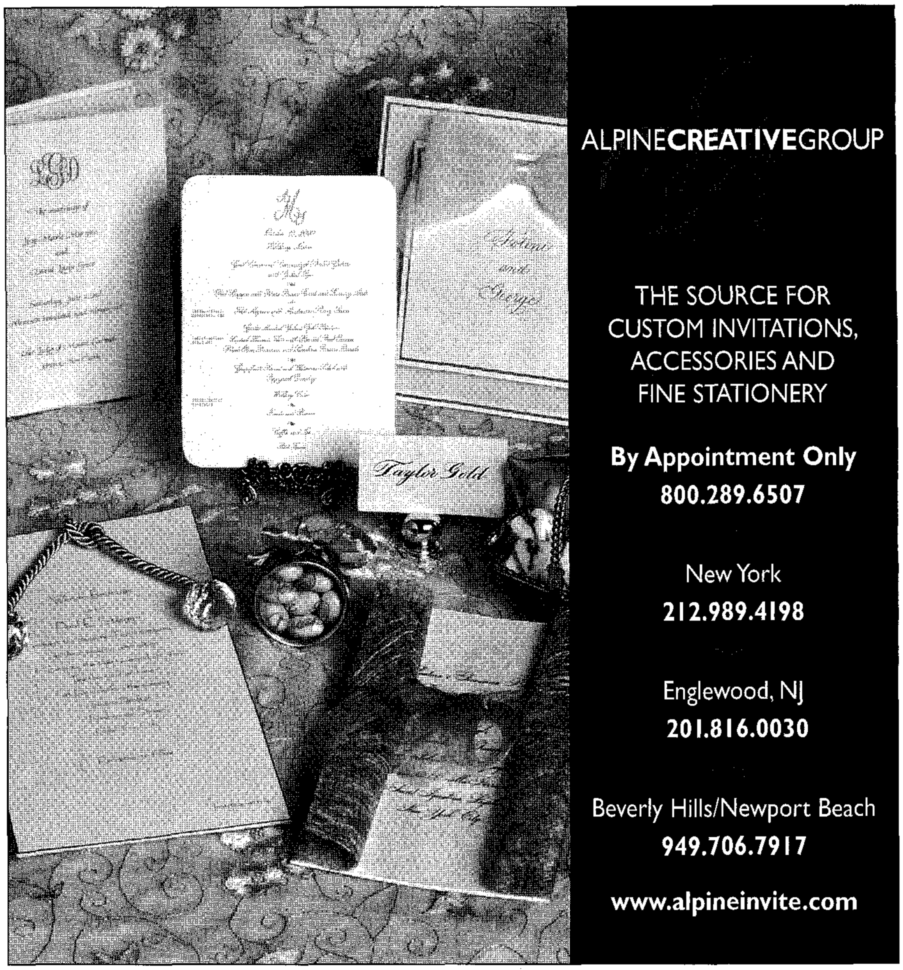

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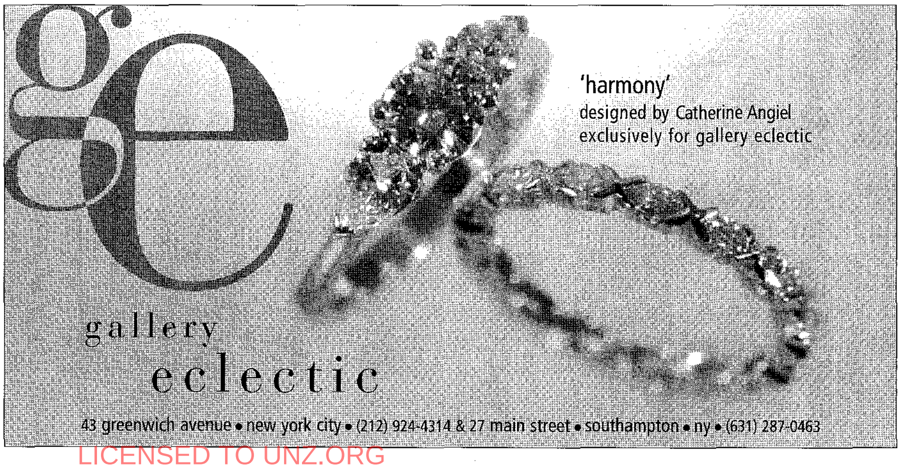

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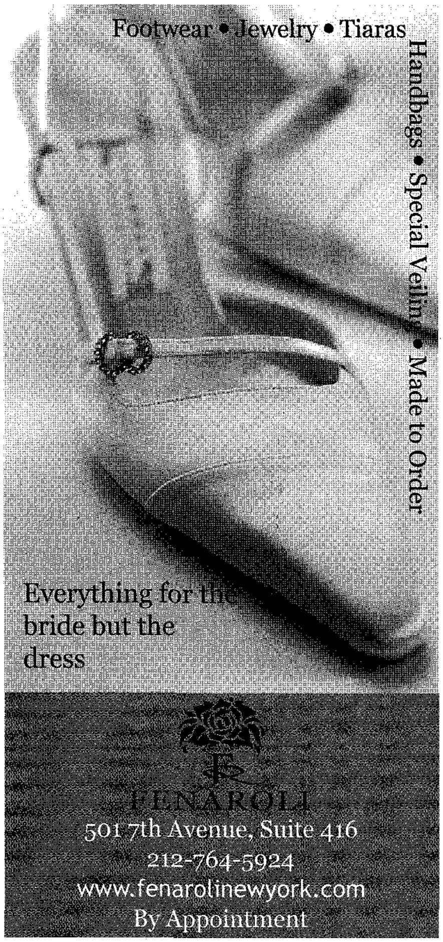
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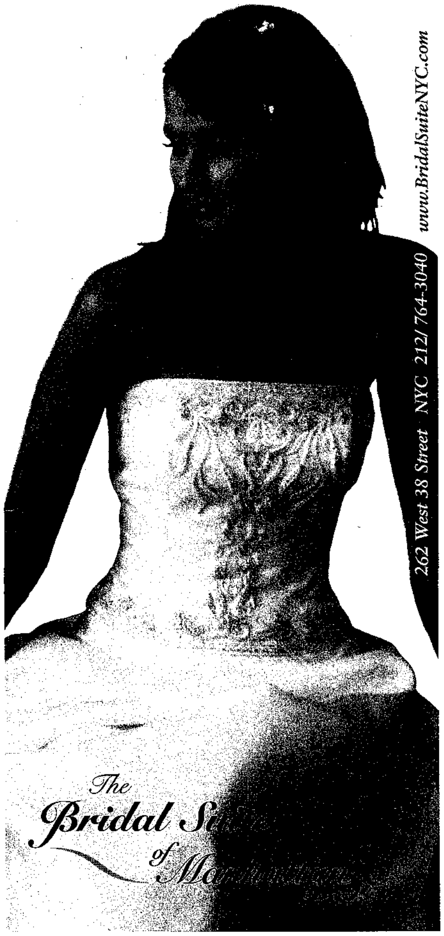
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NINO'S

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Wall Street's only five-star hotel, the Regent Wall Street, lays claim to one of the most spectacular settings in the city for a wedding—the Regent Ballroom, located in a dramatic building with a grand history. Originally the Merchant's Exchange, the building, dating to 1842, was the Customs House and eventually became Citibank. The Regent Ballroom, designed by Isaiah Rogers, a 19th-century architect who worked in the Greek-Revival style, is the place for an elegant and impressive wedding. Eighteen columns made of imported Italian marble encircle the grand space. Overhead, a soaring 70-foot ceiling features a gold-leaf dome surrounded by Wedgwood panels depicting the signs of the zodiac and the four points of the compass. Guests may enjoy cocktails on the sensational mezzanine surrounding the room with large windows letting in natural light. The descent down the stairs and into the ballroom makes for a most dramatic entrance to a fairytale wedding. But it's not only about the space: talented chefs will design a wedding menu that is as impressive as the location.

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Stunning views of New York Harbor provide a dramatic and romantic backdrop for weddings held at The Ritz-Carlton New York, Battery Park, Manhattan's only luxury waterfront hotel. This glamorous property on the waterfront upholds the legendary luxury of the Ritz-Carlton name. Whether it's a simple wedding for 20 or a grand gala for 300, The Ritz-Carlton's highly experienced event-planning staff will meet each couple's expectations—managing every detail from the start of the ceremony to the last note of music at the reception. Top chefs will design a menu based on the hotel's contemporary creative-American cuisine. The newlyweds can toast the town on their wedding night with a complimentary suite and views of New York Harbor's glittering lights.

THE RITZ-CARLTON NEW YORK, BATTERY PARK

ST. BARTHOLOMEW'S CHURCH

Park Avenue at 51st Street
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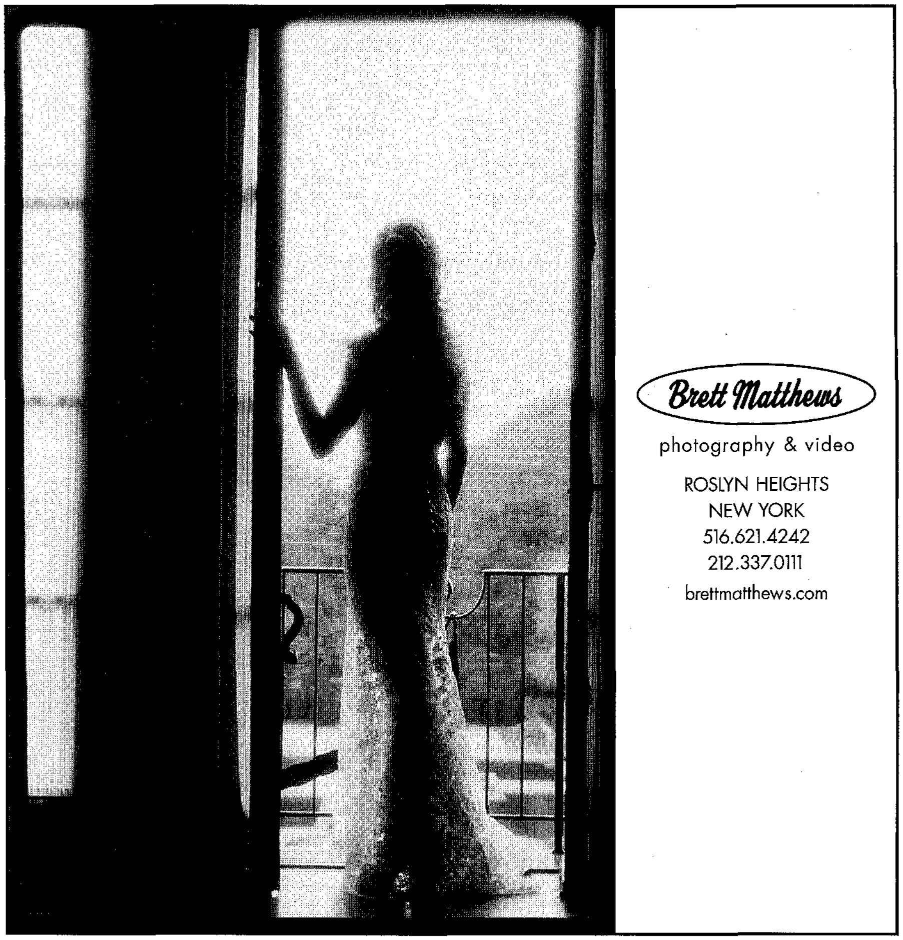
Contact: Linda Flynn Bayer
bayer@stbarts.org
www.stbarts.org

With its magnificent dome and Byzantine architecture, St. Bartholomew's Church is often called New York's most beautiful landmark church. Renowned not only for its architecture, but also for its glorious pipe organ—the largest in New York—St. Bart's is often called upon for New York's most intimate and memorable wedding ceremonies. Convertible, genteel rooms with wood paneling, a 5,000 square-foot terrace on Park Avenue and a 1,000 square-foot third-floor balcony overlooking the avenue make a sophisticated venue for the quintessential New York City wedding. St. Bart's has in-house caterers and florists,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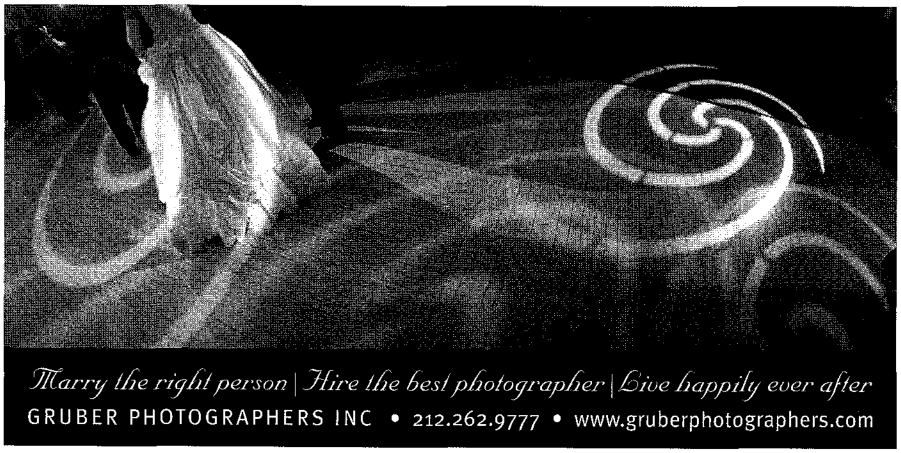
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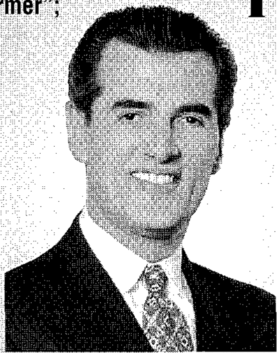

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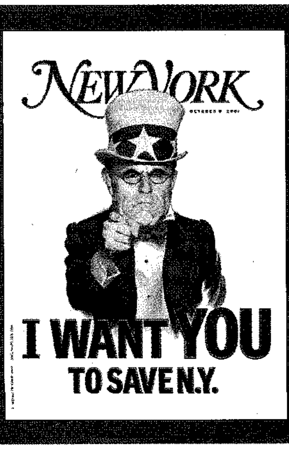

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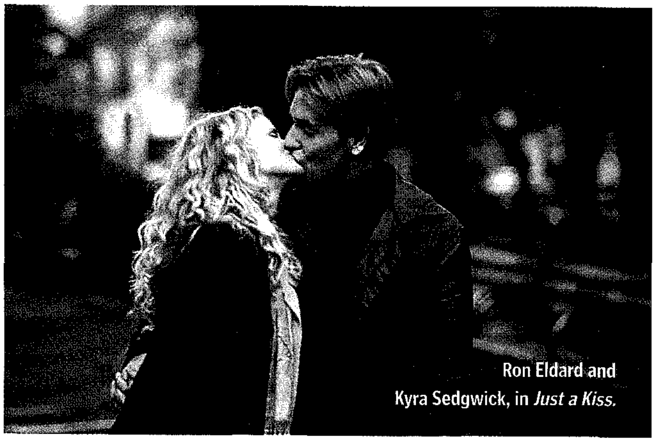
A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos


Ron Eldard and Kyra Sedgwick, in *Just a Kiss.*

MOVIES

Just a Kiss

Fisher Stevens, best known as an actor (*Reversal of Fortune, Undisputed*), directs his first feature, a mix of live action and animation that details a complex romance involving two Manhattan couples. Starring Ron Eldard, Kyra Sedgwick, Taye Diggs, and Marisa Tomei. **(Opens September 27; see listing, page 93.)**

THEATER

BAM's Next Wave Festival

This smorgasbord of the avant-garde—in its twentieth anniversary, the festival runs twelve weeks—begins with a new staging of *Medea* and Philip Glass and Mary Zimmerman's new opera, *Galileo Galilei.* **(See "Theater," page 101, and "Classical and Dance," page 117.)**

NIGHTLIFE

One Night With Lite

It's easy to joke about Lite FM, but the broad format has been a place for singer-songwriters to flourish even when their mien is out of fashion. Hence this evening headlined by James Taylor and—in case he's not your cup of herbal tea—Bonnie Raitt, who continues to produce surprisingly good, bluesy records. **(October 1 at Madison Square Garden; see listing, page 118.)**

CLASSICAL MUSIC

The George Crumb Festival

A weekend-long celebration of the American composer, now 72. Crumb himself will sit for a Q&A session on Friday night and will teach a master class on Saturday. **(September 27–29; see listing, page 117; for more information, visit georgecrumbfestival.com.)**

BOOKS

Porno

Irvine Welsh—jumping, as ever, between dialects and social classes with ease—goes back to visit *Trainspotting*'s characters, ten years older and no less screwed-up. This time, they're trying to shoot a porn film as the latest in a series of money-making scams. **(Norton; $24.95; in bookstores now.)**

RESTAURANTS

Smith & Wollensky's Wine Week

There's more than just Cabernet out there to match your porterhouse, and all the restaurants in the S&W group (Cité, Maloney & Porcelli, Manhattan Ocean Club, ONEc.p.s., Park Avenue Café, the Post House, and, of course, Smith & Wollensky) will be pouring ten vintages a day at lunch for only $10. **(September 23 through 27; reservations strongly recommended; for more information, call 800-638-6449, ext. 51, or see nationalwineweek.com.)**

ART

Richard Avedon: Portraits

He's photographed everyone from Marilyn Monroe to Henry Kissinger, virtually all against those signature neutral backgrounds that push the subject's emotions into sharp relief. Five decades' worth of his masterly portraiture comes to the Metropolitan this week. **(Opens September 26; see page 105.)**

REDHEAD AND BLUES: Bonnie Raitt plays the Garden on October 1.

TOP five

Pearl-Tea Bars

Those bars serving milky tea drinks full of chewy, funky tapioca pearls—Chinatown's answer to Starbucks—are bubbling up all over town. Why not balance sweater season with a light, sweet tonic?

1. TenRen's Tea Time

This tea mecca offers almost 50 bubble-tea flavors—from honeydew ($3) to hibiscus ($4)—with a colorful takeout counter to match the mood. Loud slurpers can take classes on tea etiquette. **(79 Mott Street; 212-349-2286.)**

2. Saint's Alp Teahouse

The rustic setting, youngish crowd, and under-$10 menu make for a great first date. The menu also offers delicate, killingly sweet Taipei dim sum. **(51 Mott Street; 212-766-9889.)**

3. Café Ma

As Lower East Siders trickle out to Park Slope, they've brought a taste for pearl tea with them—hence the menu at this bar, a spinoff of Kobma, the Asian-fusion restaurant around the corner. The friendly, accommodating staff is more than willing to match your tastes (less sugar? extra pearls?). Spiked versions, too. **(428 Bergen Street, near Fifth Avenue; 718-628-0645.)**

4. Fay Da Bakery

A bustling shop that looks more like the set of *Happy Days* than like a Chinese bakery. Try the lotus-seed-paste pastry (75 cents) with the strawberry-wheat bubble tea ($3.50). **(83–85 Mott Street; 212-791-3884.)**

5. Java N Jazz

Still primarily a coffee hut, this café-art gallery recently added bubble tea to the menu. Grab a cushy seat in back and sip hot or cold milky mango ($4) on a late-night weekend for live jazz. Just don't lose your shirt on the $500 abstract photographs for sale. **(868 Broadway, near 17th Street; 212-473-4200.)**

JOY ARMSTRONG

PHOTOGRAPHS: FROM TOP, COURTESY OF PARAMOUNT CLASSICS; DANA TYNAN/CORBIS OUTLINE.

Good Grief

Moonlight Mile may be a sentimental, feel-good look at a family in mourning, but Jake Gyllenhaal rises above the clichéd script with a brilliantly creative performance.

In **Moonlight Mile,** JAKE GYLLENHAAL has a furtive tenderness and the sad eyes of a spaniel. Playing the fiancé of a recently murdered girl, he's too waywardly original a performer to milk us for obvious sympathy. Most of the new young-adult male actors are interchangeable, but Gyllenhaal is one of a kind: Every emotion he shows us is newly minted, every line reading has its own private tempo. He never comes across with a single, quantifiable attitude. Instead, he allows the crazy-making confusions of a character to take over, and this makes him just about the most realistic and comical and disturbing portrayer of youthful angst around. In *The Good Girl,* his character called himself Holden. It's a great loss that J. D. Salinger has never allowed *The Catcher in the Rye* to be filmed: Gyllenhaal would have made a dream Holden Caulfield.

FAMILY TIES: Jake Gyllenhaal, Dustin Hoffman, and Susan Sarandon in a scene from *Moonlight Mile.*

He's easily the best thing in *Moonlight Mile.* Ben Floss (Dustin Hoffman) and his wife, JoJo (Susan Sarandon), play the parents of the murdered girl, who was caught in the line of fire when an enraged husband shot at his wife in an ice-cream parlor in their cozy New England town. Joe Nast (Gyllenhaal) is living with the parents while awaiting the murder trial and trying to figure out what to do with his life. Ben has plans for them to become partners in his languishing commercial-real-estate business, and he and JoJo like having the boy around. Joe genuinely likes the Flosses and thinks, *Why not give them what they need?*

Moonlight Mile
Directed by Brad Silberling; starring Jake Gyllenhaal, Dustin Hoffman, and Susan Sarandon.
See Movies listings for details.

Moonlight Mile presents a very different take on murder and family grief than, say, *In the Bedroom,* which understood excruciatingly well how people can be made ragged by sorrow. Written and directed by Brad Silberling and set in 1973, *Moonlight Mile* is a much glossier and more sentimental achievement; it's about how withstanding sorrow ultimately makes you a better person. The wild card in this material is that, as we discover, Joe had broken off with the daughter, whom he loved most as a friend, a few days before she was killed. He soon falls in love with a local girl, Bertie (Ellen Pompeo, who has a crumpled, Renée Zellweger–ish charm), a postal worker by day who at night tends bar in a joint owned by her boyfriend, who's been MIA in Vietnam for three years. Joe and Bertie, damaged romantics, are made for each other. As you might expect, the jukebox in the bar underscores their reawakening.

Hoffman has appeared in his share of corn over the years, but something in him balks at all the husking he's required to do here. He's playing a soap-operatic cross between a grumpy papa in deep denial over his daughter's death and Willy Loman (whom he once played on Broadway). Silberberg's engineered pathos undercuts Hoffman's sharpest instincts. He's too wily and subversive (and crotchety) an actor to bring off a scene like the bonding ritual here, in which Joe and Ben cough on their big cigars and talk of loss and togetherness.

Sarandon shows some fire in her early scenes as she blithely tosses the grief-counseling books she has received from well-wishers into the fireplace and damns equally the friends who ask about her feelings and those who don't. But JoJo finds out about Joe's broken engagement and his new love, and the truth sets her free. Silberling belabors the obvious for us—JoJo and Joe have practically the same name. I guess that makes them soul mates. Actually, Silberling belabors just about everything. He wants us to know, over and over again, that family is where you find it, and so is love. It's no wonder he's so fond of jukeboxes, but he forgot to change the record. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

PHOTOGRAPH BY LOREY SEBASTIAN.

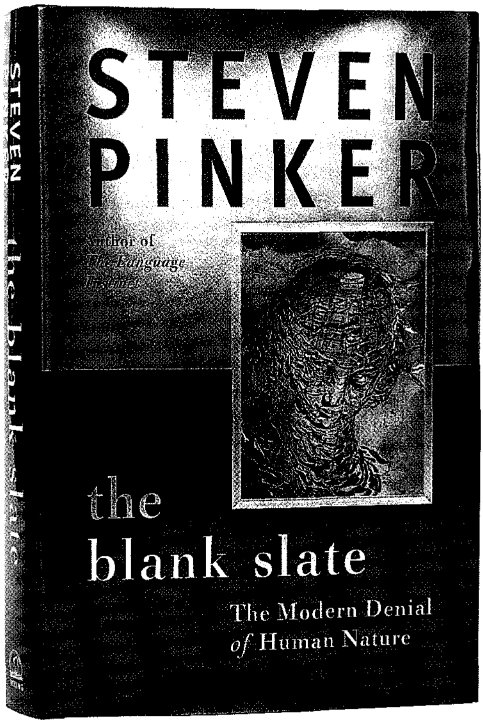
BOOKS **JOHN HOMANS**

Natural Man

Steven Pinker aims to make the world safe for genetic scientists. But in debunking the idea of the blank slate, is he fighting the last war?

'SOPHISTICATED PEOPLE sneer at feel-good comedies and saccharine romances in which all loose ends are tied and everyone lives happily ever after," writes Steven Pinker in his new book, **The Blank Slate.** "Yet when it comes to the *science* of human beings, this same audience says: Give us schmaltz."

Pinker, professor of cognitive sciences at MIT and the author of, among other books, *How the Mind Works,* is decrying the bitter opposition to the new Darwinian sciences—genetics, sociobiology, evolutionary psychology, etc.—that have flowered so spectacularly in the past 25 years. Nothing (with the possible exception of Henry Kissinger) has produced more campus pickets, charges of sexism and racism, or ad hominem attacks among people who pride themselves on their civility.


STEVEN PINKER
author of The Language Instinct
STEVEN
the blank slate
the blank slate
The Modern Denial of Human Nature

The reason this is true, as Pinker knows, is that science is more dangerous than art. Science changes things. Darwin knew it, too: He held off publishing *The Origin of the Species* for twenty years, mostly to forestall the controversies he knew his ideas would detonate. The left has always seen in these sciences (with reason: Remember social Darwinism, eugenics, Nazism) a possible justification for the perpetuation of inequality and worse. Some evolutionary scientists, in turn, have often seemed to operate on the notion that leftists are cute when they're mad.

The Blank Slate
By Steven Pinker.
Viking; 508 pages; $27.95

Pinker is not such a bomb thrower. *The Blank Slate* purports to make war on the reigning conception of human nature, but at many points it's more a defense of what's become the status quo. This is because the blank slate of the title—the idea that human nature is malleable—is, while not exactly a straw man, much less than a mainstream misconception in need of tearing down. The idea had its heyday in the fifties and sixties, with B. F. Skinner, Mao Tse-tung, Lyndon Johnson's Great Society (it wasn't that bad), and finally the Khmer Rouge. Their failure has made the notion of human reprogramming and perfectibility much less fashionable. The NYPD's CompStat is fashionable. Welfare reform is fashionable. We look—even Democrats—to fix what we can, to know our limits. Utopian ideas seem distant—except maybe those that involve black-eyed virgins.

Pinker musters his vast armies of intellectual allies (these range from Kant to the editors of *The Onion*) and goes back into the past in search of enemies. He air-drops Camille Paglia into a dispute over rape with Susan Brownmiller. Tom Wolfe is wheeled into position to fire a volley at the ideological sins of modern art. Pinker picks fights with Skinner, Karl Marx, academic postmodernism, even the pope, and sends them packing, briskly though seldom cruelly. It's fun, but in these fights, the fix is in.

As Pinker rolls through the major areas of human endeavor installing his new scientific regime, he wages a hearts-and-minds campaign, reassuring people that they have nothing to fear that they didn't fear already. He looks for enemies on both the left and the right, so as to occupy the sensible center. Holding tight to his readers' lapels, he keeps insisting that the new insights into gender and the inheritability of intelligence aren't deterministic at all, and have the potential to make our politics more, not less, equitable. Political schmaltz, perhaps, but welcome in an overheated debate.

The fights are hotter on the shifting fronts where these new sciences touch the culture, and Pinker is not averse to stoking them. At one point, he offhandedly drops in the results of a study that found that the wages of women between the ages of 27 and 33 are 98 percent of what men's are in equivalent jobs. In a discussion about education, he writes: "No one wants to be the philistine who seems to be saying that it is unimportant to learn a foreign language, or English literature, or trigonometry, or the classics," before going on to imply something quite similar. In this book, long as it is, one often wants to hear more about the studies that Pinker supplies.

He also lends support to Judith Rich Harris's *The Nurture Assumption,* a book that makes the radical and counterintuitive claim that parental contribution in child-rearing hardly matters. The case is based on studies of identical twins raised in different families, and their remarkable correlation in IQ, personality, political affiliation, and uncanny consonances in seemingly random habits like gum-chewing.

It's an idea that makes any parent deeply uncomfortable. One immediately wants to argue: *Of course parents matter; where else would we get our neuroses?* At any rate, it's a truth, if it *is* a truth, that we are, luckily, programmed to ignore. ■

More book reviews can be read at nymetro.com/archive/books.

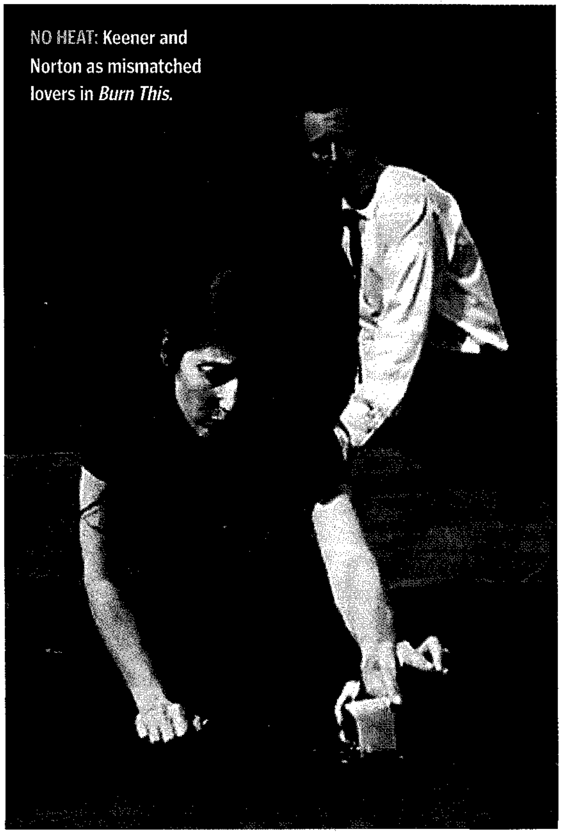
PHOTOGRAPH BY MELISSA PUNCH.

THEATER **JEREMY GERARD**

Slow Burn

Try as they might, Catherine Keener and Edward Norton can't set off many sparks in a revival of Lanford Wilson's *Burn This*; keep an eye on Adam Rapp (well, on his next play, maybe).

TERRENCE MCNALLY'S *FRANKIE and Johnny in the Clair de Lune* opened within two weeks of Lanford Wilson's **Burn This** in October 1987, and with star-packed revivals of both now running, New York theatergoers have a rare opportunity to see what a difference fifteen years' aging can have on a play. Though McNally's is an intimate piece and Wilson's canvas was somewhat larger, they're both mating dances in which an unlikely man woos and eventually wins a reluctant woman (after, in both cases, bedspring-straining sex on the first date). *Frankie and Johnny* has retained its essential sweetness in an imperfect but endearing production with Stanley Tucci and Edie Falco. In contrast, *Burn This*—an odd duck of a play to begin with—has neither the stars nor the director to solve its problems in the flaccid staging that kicks off Signature Theatre's season devoted to Wilson's work.



NO HEAT: Keener and Norton as mismatched lovers in *Burn This.*

Wilson was writing about the impact of a man named Pale on the lives of three closely connected people: Anna, a dancer and choreographer; her gay roommate Larry, a creative type in advertising; and Burton, her boyfriend, a rich kid and successful writer of schlocky sci-fi screenplays who teaches martial arts on the side. They're mourning the death, in a freak boating accident, of Anna's collaborator and best friend, Robbie, and his lover, Dominic; the play begins as Anna returns to the spare downtown loft she shared with Larry and Robbie.

Burn This
Revival of the play by Lanford Wilson, directed by James Houghton; starring Edward Norton and Catherine Keener.

Faster
By Adam Rapp; staged by Darrell Larson.
See Theater listings for details.

At the funeral, Anna assumed Robbie's family didn't know he was gay and made no effort to enlighten them. The truth turns out to be more complicated, as she learns when Pale, his very straight, very macho older brother, shows up a month later at the loft. Well, *shows up* doesn't quite describe Pale's arrival in the predawn hours, wired to the gills on booze, coke, and pot, to collect his brother's things. He launches into a series of diatribes—against the city, annoying people who leave messages, the $795 lizard-skin shoes that are pinching his feet, for starters.

He's all id, Pale: no superego yanking the reins on this buster. Though he may refer to his brother as a fruit (yes, they knew), he's the one member of his family, Anna informs him, that Robbie ever said he liked. Pale's also married and has two kids, though Anna finds this out only after sleeping with him as a reward for calling her the C-word and crying in her hair. And so she becomes Stella to Pale's Stanley Kowalski (Pale owes so much to Stanley you half expect him to hold forth on the Napoleonic Code and bellow *Anna!* from the street below).

As the absent Robbie haunts the lives of all four characters, so AIDS haunts *Burn This*, even though it is never mentioned. Robbie's and his lover's deaths echo the devastation tearing through the arts world at the time, and particularly the theater world, which was still mourning Michael Bennett and Charles Ludlam, among others, when the play opened. Loss would shape the plays McNally and Wilson wrote over the next decade. Loss, not love, draws Anna inexorably to Pale, who reminds her all too palpably of the soul mate who is gone, the lover she never shared her bed with.

If any of this occurred to James Houghton while preparing a cast headed by Edward Norton as Pale and Catherine Keener as Anna, it is not in evidence during a three-hours-plus production notable more for its longueurs than any flammability, physical or emotional, promised by the title. The good news is all visual: Christine Jones's inspired, if somewhat anachronistic set, airy and spartan-chic; Pat Collins's subdued, mellow lighting, and Jane Greenwood's clingy costumes, which lend the proceedings their only sexual charge.

In 1987, Pale was played by a feral, if bizarrely bewigged John Malkovich in Brando mode, playing as much to the balcony as he was to Joan Allen's Anna. He was a force of nature. Norton, crude and nimble and annoying, is, by contrast, more of an irritant than a sex magnet. Keener doesn't give him much to connect with; like many film stars taking the stage, she does wonderful double takes (watch her eyes when Pale starts bloviating), but her

PHOTOGRAPH BY SUSAN JOHANN.

speeches tend to be delivered not to her colleagues but to an unseen camera. Ty Burrell is no more credible as an aikido instructor than Keener is as a choreographer. The most moving performance is the unreservedly fey Larry of Dallas Roberts, who lends real poignance to the slow revelation of Larry's own yearning.

Anna's capitulation—she gives up Burton and seems ready to head into the unknown with Pale, who may be dangerous and unreliable but inspires her best work—made a kind of sense in 1987. Despite some new references in the script, however—caustic mentions of Mazda Miatas and the narcotic music of Enya—*Burn This* is as dated as Pale's description of the city streets as "dying of crotch rot." We don't live there anymore, and with so little going on between Norton and Keener, they don't seem to, either.

THERE'S NO WANT OF ENERGY ON THE STAGE of Rattlestick Theater's new Adam Rapp offering, **Faster**. This young playwright has a rising reputation for creating fast-talking, hard-hitting characters who make up in colorful language and an intensity of physical connection what they lack in, well, social graces. His new play is no exception. Set in the putrid, dark, mattress-strewn basement of a building in an unnamed midwestern city, it signals Apocalypse Coming from the first sense-assailing moments, and makes good on the promise. Some this will strike as exciting; others—I have to count myself in their company—will think, *Oh, dear*.

Living in that basement are two street hustlers: Kitchin, who despite his street talk is clearly of a spiritual bent, and Skram, who makes Eminem seem like a choir boy. Skram sniffs glue when he isn't masturbating, and beats the bejesus out of his catatonic brother, Stargyl (sometimes he appears to be doing all three at once). Skram and Kitchin have kidnapped a girl and stashed her in a locked room; they're waiting for a mysterious stranger to pay them more cash than they can dream of to take her away. When he appears, you would not be wrong to assume he's hiding a tail in his suit.

Darrell Larson seems to have staged the play by plugging a direct current into Mtume Gant, Chris Messina, and Robert Beitzel, each riveting as Kitchin, Skram, and Stargyl, respectively (Roy Thinnes does his best with the hapless Man). The sets, costumes, and lighting effects are extremely persuasive. Especially the big fire, and the plague of flies. *Oh, dear.* ■

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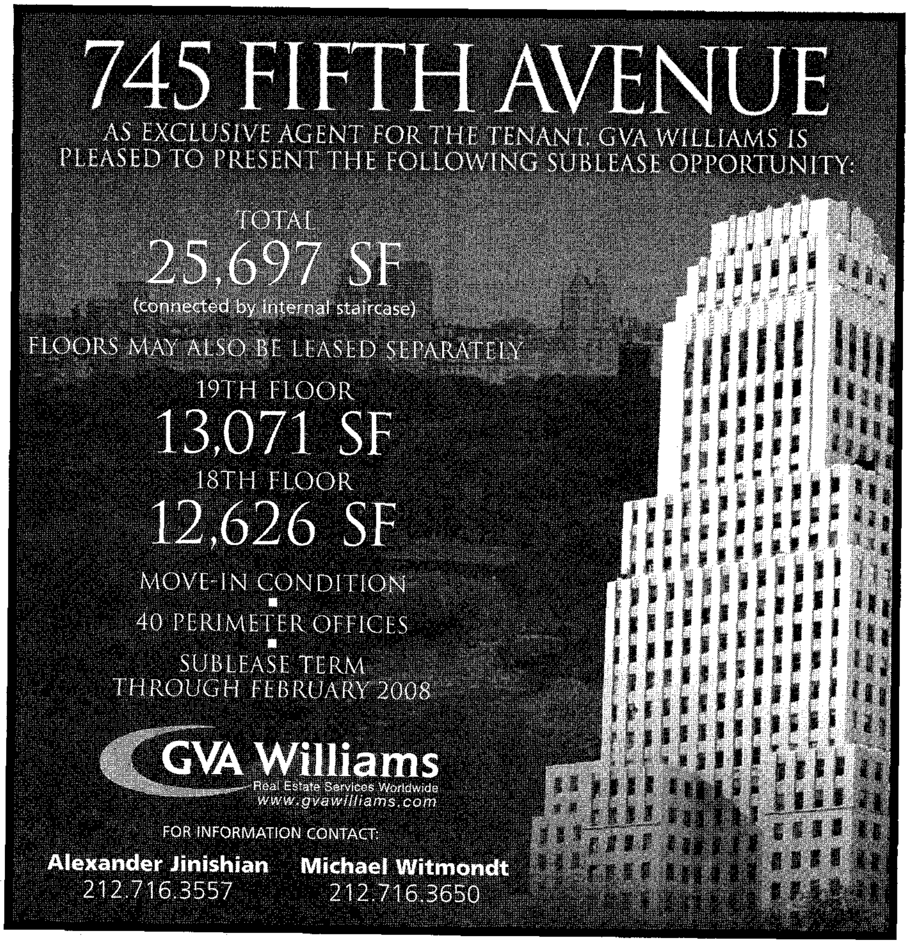
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PETER G. DAVIS

Executioners' Song

Having been a powerful book and film, *Dead Man Walking* finds a third incarnation in Jake Heggie's deeply felt opera; *Il Trittico*—all together now—lacks stylistic consistency.

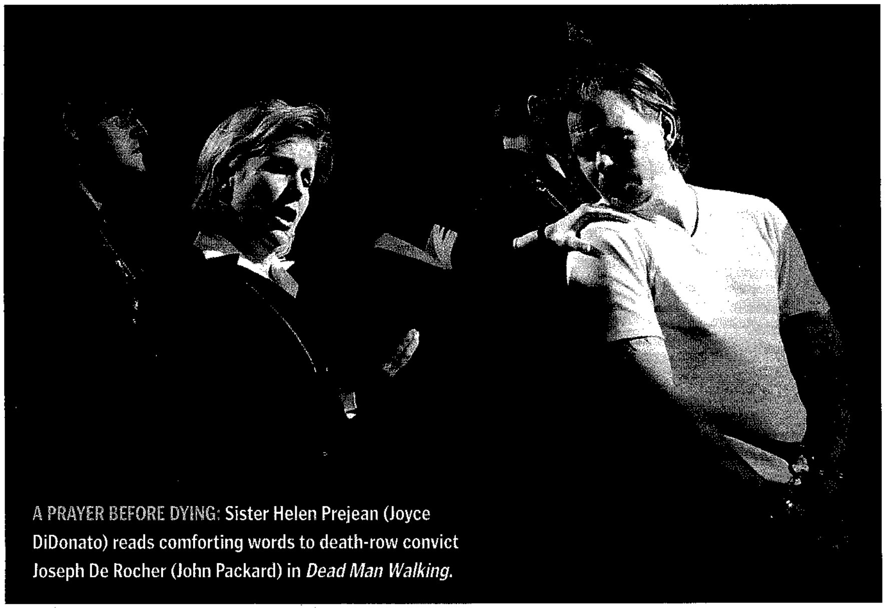
IT'S SAID THAT THERE ARE NO SECOND acts for new American operas, invariably shelved and forgotten after heavily hyped world premieres. Well, here's one exception: Jake Heggie's **Dead Man Walking**, which has already chalked up an impressive history since its debut in San Francisco two years ago. Productions have materialized in a number of cities across the country, most recently at the City Opera, where the opening-night reception was just as ecstatic as that heard on the Erato recording of the premiere.

Not entirely a total fluke, *Dead Man Walking* does have precedents. Floyd's *Susannah*, Menotti's *The Consul*, Ward's *The Crucible*, and Moore's *The Ballad of Baby Doe* were all met with initial popular, if not critical, acclaim and went on to establish themselves, and for the same reasons that are likely to keep Heggie's maiden operatic effort in the repertory: compelling characters in a powerful theatrical situation, along with an accessible score by a skillful composer who knows how to press all the right buttons. It's not necessarily a formula that guarantees high art—and some pure souls are bound to feel manipulated—but it's hard to argue with such success.

Based on the book and film of the same name, *Dead Man Walking* starts off with the advantage of a high-recognition subject with proven audience appeal. Effective operas do not write themselves, however, and this one features Terrence McNally's craftily plotted libretto, which deals less with the politics of capital punishment than with personal issues of forgiveness, retribution, and redemption as Sister Helen Prejean prepares a death-row convict, Joseph De Rocher, for his execution. All the key players in this wrenching spiritual journey are made painfully real: the families of the two young victims, De Rocher's tormented mother, and Sister Helen herself, as she wrestles with her own doubts and conflicting emotions. A lifelong opera fan, McNally understands very clearly how to write a workable text, especially when to step back and allow the music to take over and carry the moment.

Dead Man Walking
By Jake Heggie.
Directed by Leonard Foglia at City Opera.

Il Trittico
By Puccini.
Directed by James Robinson at City Opera.
See Classical and Dance listings for details.


A PRAYER BEFORE DYING: Sister Helen Prejean (Joyce DiDonato) reads comforting words to death-row convict Joseph De Rocher (John Packard) in *Dead Man Walking.*

Heggie seizes every opportunity, and he seldom disappoints. His music may not be stamped with any great originality or individuality, but it's more than mere filler—there are virtually no dead spots in this fluidly constructed, surefooted, consistently lyrical score. Heggie's strongest suit is his ability to find exactly the right musical contour for a line of text, penetrating to the heart of the emotional situation with expressive vocal writing that never fails to illuminate the characters. Everyone onstage has his or her distinct musical life, the dramatic pacing is impeccable, and the emotional climaxes arrive precisely on time. No wonder opera companies are lining up to stage the piece.

The City Opera production, shared with six other companies, mixes realistic documentary montage with subtle but jarring symbolic touches—there are more prisoners taking part in this drama than those locked behind real bars. Mainly, though, director Leonard Foglia and set designer Michael McGarty collaborate to tell the story swiftly, clearly, and powerfully. I can't imagine a better cast: Joyce DiDonato, vocally eloquent and visually charismatic as the questing Sister Helen; John Packard, who finds the tragic vulnerability beneath De Rocher's gritty exterior; and especially Sheryl Woods, whose portrait of Mrs. De Rocher is made unbearably poignant simply through sheer understatement and imaginative attention to tiny vocal and dramatic details. A huge supporting cast is involved, but no one is out of place in this smoothly integrated ensemble under John DeMain's firm musical direction.

THE THREE ONE-ACT OPERAS THAT COMPRISE Puccini's **Il Trittico** have been performed separately almost since their world premiere at the Metropolitan in 1918, so the City Opera's new production offers a rare opportunity to see them together as the

PHOTOGRAPH BY CAROL ROSEGG.

composer intended. Not that these concise little dramas have much in common except a Puccinian preoccupation with love and death, subjects that pretty much apply to opera in general. Luckily, director James Robinson and set designer Allen Moyer resist fancy attempts to suggest links where none exist. Each work is presented more or less on its own terms: *Il Tabarro,* a steamy Grand Guignol tragedy of adultery and murder aboard a Seine riverboat; *Suor Angelica,* a tearjerker dealing with a nun who poisons herself after learning that her love child has died; and *Gianni Schicchi,* a black farce in which a grasping family forges the will of a rich relative barely cold in his deathbed.

That said, I don't feel that what the production team has devised here is always in the triptych's best theatrical interests. Setting *Suor Angelica* in a Catholic children's hospital seems positively perverse. All of the atmospheric touches that Puccini lavished on a score so delicately descriptive of convent life—its everyday routines, the constant presence of nature, the almost mystical dimming of daylight as night approaches—are canceled out by this glaring, antiseptic set. The updating of *Gianni Schicchi* from Dante's Florence to the present day is less damaging, but, as so often happens with this opera, coarse slapstick takes the place of genuine humor. The barren sets for *Il Tabarro* at least suggest the right menacing milieu, but the overall effect is more drab than sinister.

Still, the production concepts are scarcely so rigid that individual performers can't assert themselves. Maria Kanyova is particularly affecting as Angelica: tender, vulnerable, and tragically intense. Mark Delavan is the other star of the evening. His hulking presence and burly baritone suit the brooding barge owner Michele to perfection, while his Gianni Schicchi has such sly comic potential that one regrets all the more the cheap shots going on around him. There are nearly 40 singing parts to cast, but the City Opera has plenty of attractive, fresh young voices on hand, and conductor George Manahan guides them with brisk efficiency. What this *Trittico* mostly lacks is stylistic consistency and a fierce involvement with the fevered emotions that drive all three dramas—qualities that invariably seem to be missing in Puccini performance these days. ■

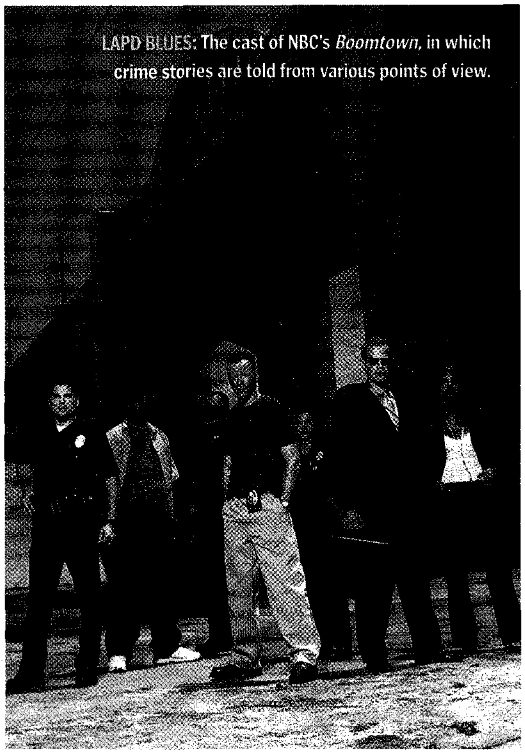
Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

TELEVISION JOHN LEONARD

Crime Time

Police dramas are alive and well, with *Boomtown* featuring a straight-arrow reporter, and Michael Mann back on the beat.

RASHOMON IT'S NOT. I say this only because every review so far of **Boomtown** has mentioned the 1950 Akira Kurosawa movie, as if we are bereft of any other analogue for multiple points of view that complicate our picture of the truth; as if, for instance, painting were innocent of perspective, physics of uncertainty, and music of the blues. What *Boomtown* is instead is *Hill Street Blues* with Doppler shifts. If, in the modern novel, no narrator is ever reliable, in the postmodern cop show, reality itself is relative.


LAPD BLUES: The cast of NBC's *Boomtown,* in which crime stories are told from various points of view.

So, someone in Los Angeles is hurt. Someone else calls in this injury to the authorities. Beat cops and paramedics arrive, followed by journalists and detectives, after which a politician. Each new pair of eyes will see something slightly different, introduce an ulterior agenda, and inchworm the story forward a foot or so. We stay interested because executive producers Graham Yost (*Speed*) and Jon Avnet (*Fried Green Tomatoes*) know what they're doing and have conscripted a crackerjack cast to do it—Gary Basaraba (*Brooklyn South*) and Jason Gedrick (*EZ Streets*) as beat cops, Donnie Wahlberg (*Band of Brothers*) and Mykelti Williamson (*Forrest Gump*) as the detectives who second-guess them, Neal McDonough (*Minority Report*) as the extremely ambitious district attorney, Nina Garbiras (*The $treet*) as the reporter who asks embarrassing questions, and Lana Parrilla (*Spin City*) as a shell-shocked paramedic.

Boomtown
Starting Sunday, September 29; 10 to 11 P.M.; NBC.

Robbery Homicide Division
Starting Friday, September 27; 10 to 11 P.M.; CBS.

Without a Trace
Starting Thursday, September 26; 10 to 11 P.M.; CBS.

I'm not absolutely positive, but Garbiras may be the first print journalist in about a decade to be portrayed on prime-time television as having both principles and decency. She also has about her some Mary-Louise Parker, which means you'll like her a lot.

She is certainly a better reason to visit L.A. than almost anyone we meet in **Robbery Homicide Division,** Michael Mann's dark new cantata-for-the-damned cop show, which leaves Hollywood for the rougher Third World neighborhoods. And the cops themselves—Tom Sizemore, Barry "Shabaka" Henley, Klea Scott, David Cubitt, Michael Paul Chan—are rougher than the neighborhoods, rolling from Koreatown (a shooting outside a nightclub) to Van Nuys (the gangland-style execution of an entire family) to a suburban mini-mall where a rookie cop is gunned down because her

PHOTOGRAPH BY CHRIS HASTON/NBC.

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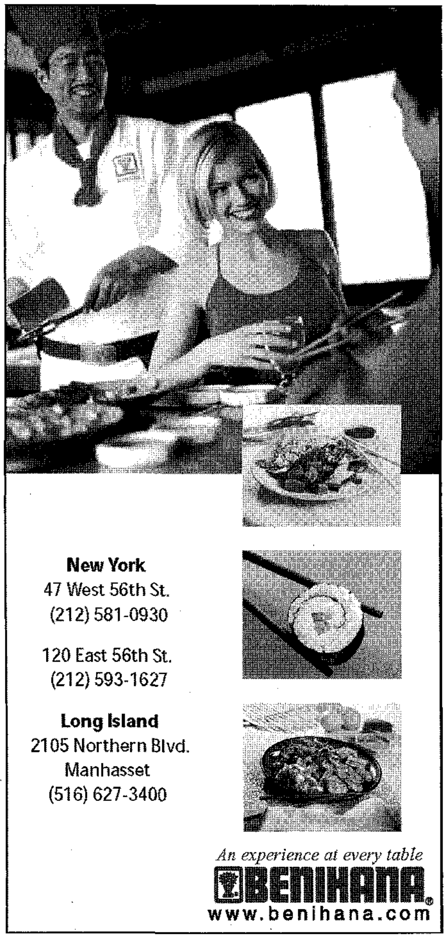

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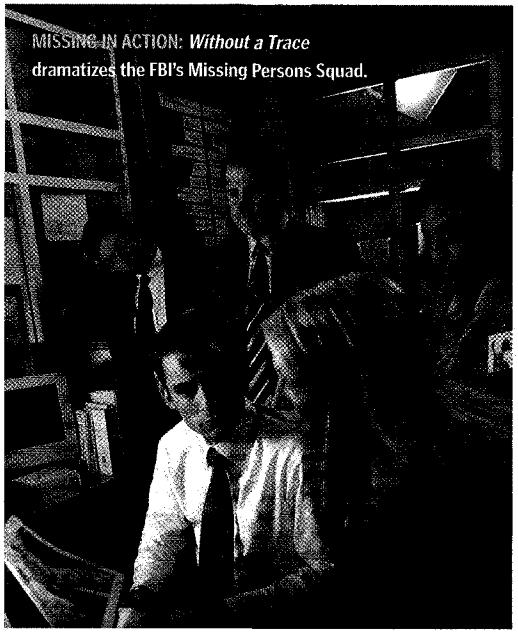


MISSING IN ACTION: *Without a Trace* dramatizes the FBI's Missing Persons Squad.

cell phone doesn't work. If *Miami Vice* was Pop Art, *Robbery Homicide Division* is Hieronymus Bosch.

Whereas **Without a Trace**—more relativity theory—would work nicely adjacent to *Boomtown*. Before they can decide if a missing person has been abducted or just ran away, Anthony LaPaglia and his FBI team of Poppy Montgomery, Eric Close, Enrique Murciano, and Marianne Jean-Baptiste must reconstruct the last 24 hours of his or her DOD (Day of Disappearance). The victim is the ghost in their machine, either in phantasmal flashback (as they extrapolate from data they've gathered) or in spectral fade-out (as they reach the limit of their understanding). LaPaglia, whose very thought process seems ferocious even when his demeanor's not, is an ideal lead for a series in the newly popular *C.S.I.* mode that prizes the process of detection more than the personality of the detective, and that seems to be asking such postmodern questions as whether our identity can indeed be inferred from credit cards, bus passes, restraining orders, and bounced checks.

On the other hand, now that I've finally seen the actual season premiere of *C.S.I.: Miami*, I have begun to worry that they've inflated David Caruso to a monstrous sensitivity, with his wounded eyes looking in vain for justice and mercy in the gassy swamp.

• **Haunted** (STARTING SEPTEMBER 24; 9 TO 10 P.M.; UPN) stars Matthew Fox as a private eye who, ever since a near-death experience, has been able to communicate with the dead about his cases. The dead, it turns out, don't always tell the truth, and they're big on symbols.

• **Presidio Med** (SNEAK PREVIEW Tuesday, September 24, Wednesdays thereafter; 10 to 11 P.M.; CBS) has added another guy, Paul Blackthorne, to what had been a collective of feminist physicians in a San Francisco clinic. But this superior soap still belongs to Dana Delany, Blythe Danner, Anna Deavere Smith, Sasha Alexander, and Julianne Nicholson.

• **That Was Then** (STARTING SEPtember 27; 9 to 10 P.M.; ABC) is much more interesting than the advance criticism has suggested. A 30-year-old door-to-door salesman of doors (James Bulliard) is precipitated into his own past by a period rock song, and discovers that rectifying the mistakes that he made when he was 16 only makes the future worse. With Jeffrey Tambor as the father, who is a bookie, and Bess Armstrong as the mother, who is having an affair.

• **Hack** (STARTING SEPTEMBER 27; 9 TO 10 P.M.; CBS) finds a strange role for the talented David Morse—an ex-cop cab-driving vigilante. A low-rent *Equalizer* that has so far managed to waste the gifts of Andre Braugher as Morse's guilt-ridden buddy still on the Philadelphia force.

• **Prince William** (SEPTEMBER 29; 7 TO 9 P.M.; ABC) stars Jordan Frieda as the unfortunate son of Prince Charles and Princess Diana, who is asleep at his father's when news comes of his mother's death in Paris. With Martin Turner as Charles, Carolyn Pickles as Camilla Parker Bowles, Eddie Cooper as William's younger brother, Harry, and Ireland as England. Even if you loathe the whole idea of royalty, this is rather sweet.

• **American Dreams** (STARTING SEPTEMBER 29; 8 to 9 P.M.; NBC) is another pleasant surprise, introducing the immensely talented Brittany Snow as an Irish-Catholic teen in Philadelphia in 1963 who wants nothing in life so much as to dance on Dick Clark's *American Bandstand*, which, of course, her TV-salesman father (Tom Verica) opposes, although her Mary McCarthy–reading mom (Gail O'Grady) tries to smooth the way. Meanwhile, Brittany's older brother (Will Estes) has decided to quit high-school football despite a possible scholarship to Notre Dame. And JFK is on his way to Dallas. Great pop tunes and original black-and-white Dick Clark footage seamlessly included. ■

John Leonard's reviews can be read at nymetro.com/archive/leonard.

PHOTOGRAPH BY TONY ESPARZA/CBS.

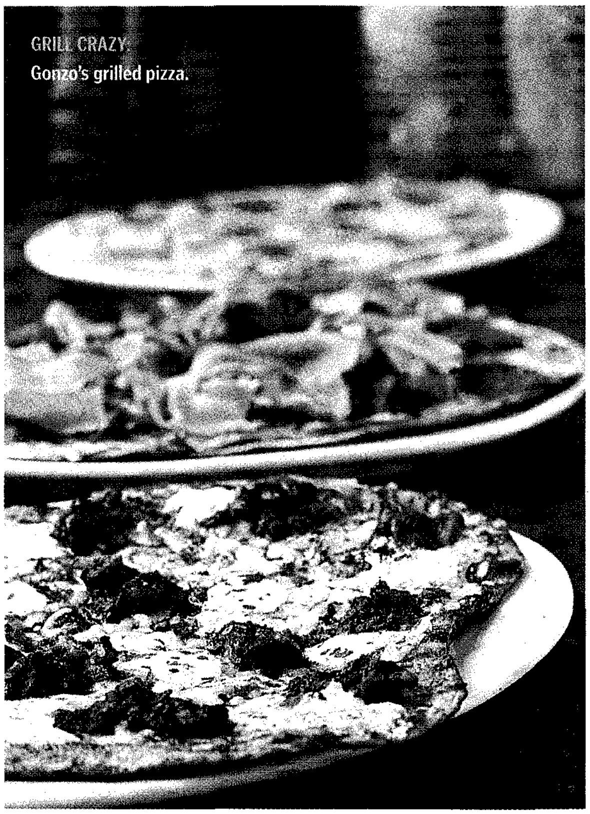
Crust for Life

New York has always been a mecca for pizza junkies looking to get a piece of the pie. Now, in a delicious development, grilled pizza is popping up all over town. Here's where to find it.

SOME CHEFS, NO MATTER HOW great and wide-ranging their talent, can't escape association with a particular dish; when it's something universally adored like pizza, the label sticks like Polly-O mozzarella to the lid of a takeout box. What comes to mind when you think of Wolfgang Puck? Beverly Hills "designer" 'za luxed up with smoked salmon, crème fraîche, and caviar. The mere mention of Todd English conjures up (to us, at least) a rustic prosciutto, fig, and Gorgonzola pie. And how about George Germon, the idiosyncratic co-chef and co-owner of Providence's highly acclaimed Al Forno? Whether he likes it or not, the man is forever and inextricably linked to the sublime grilled pizza he so ingeniously invented over twenty years ago.

When Germon draped that first raw pizza dough over a hot grill, half-expecting the thing to melt through the grates like a rogue campfire marshmallow, he made modern pizza history. And ever since, the competition has been trying to mimic the free-form Al Forno model—impossibly light, delectably crisp, wafer-thin, with a deeply flavorful, smoky crust sparingly topped usually with Bel Paese and Romano cheeses instead of the standard high-moisture mozzarella.

Although almost everyone cites Al Forno as the birthplace of grilled pizza, its arrival in New York is clouded with controversy. Some say the recipe was hijacked by an errant employee; others, that it was developed independently by a singularly gifted local chef using trial and error. And every so often, like a Sasquatch sighting, a claim is made to having seen grilled pizza in the foothills of some remote Italian village, from whence it was brought to our shores. As for Germon and his wife and partner, Johanne Killeen, they stand by the conviction that any grilled pizza sold off the Al Forno premises is derivative of theirs, and should come with a disclaimer.


GRILL CRAZY: Gonzo's grilled pizza.

However it's come to pass, the grilled-dough diaspora has had the gratifying effect of expanding the pizza horizons of a town that's coasted too long on reheated slices and brick-oven bastions that have seen better days. In our citywide taste test, we slogged through a few uninspired clunkers and many impostors, but we also encountered some of the best pizza we've had anywhere (including Rhode Island).

Without a doubt, New York grilled pizza reaches its apotheosis at **Gonzo** (140 West 13th Street; 212-645-4606), the terrific new Greenwich Village trattoria where chef-owner Vincent Scotto, a one-time Al Forno sous-chef, took the ball of dough and ran with it. He's been blazing a great grilled-pizza trail ever since, first at Fresco by Scotto and then at Scopa, both of which still use the recipe, left behind like a generous divorce settlement.

Scotto's spacious, if spartan, reincarnation of the restaurant formerly known as Antonio's has already become New York's grilled-pizza mecca, with a repertoire of 50 or so inventive versions, at least twelve of which are on the menu at any given time ($12–$13). Even though we'd happily patronize the casual neighborhood joint for its grilled-onion salad, the Venetian tapas called cicchetti, and braised short ribs, we haven't got the willpower to cross Gonzo's threshold without ordering at least one pie. But which one? The seasonal summer special of corn and mashed potato, with flecks of fluffy spuds and shards of conjoined kernels? Or the Siciliano, its glorious crust brushed with tomato paste seasoned with anchovy and olives and adorned with dollops of tangy sweet-and-sour caponata and cumin-scented ricotta? From exquisite toppings as seemingly outlandish as watermelon, prosciutto, and arugula to a char-flavored crust so good it almost tastes fried, Scotto's grilled pizzas are utterly, irresistibly brilliant.

The pies at **Fresco by Scotto** (34 East 52nd Street; 212-935-3434) are scrumptious—appropriately thin, crispy, and resounding with that telltale slightly caramelized crunch that comes from a dough made from a combination of flours including whole wheat and, oddly, a touch of molasses. According to matriarch Marion Scotto (no relation to Vincent), when Fresco opened nine years ago, eating pizza at upscale midtown restaurants just wasn't done. She literally had to give them away, passing slices

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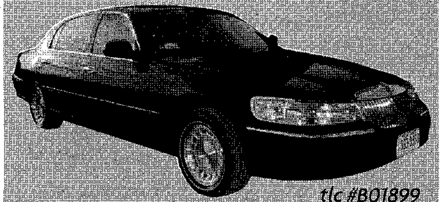

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like hors d'oeuvre as customers came through the door. Now, at $18 for the margherita and $19 for the daily special, they're the biggest sellers. And they're just as good (and cheaper: $4.95–$5.95 for a small, $9–$10 for a large) next door, at the bustling cafeteria-style **Fresco on the Go** (40 East 52nd Street; 212-754-2700), where par-grilled, untopped rounds of dough are stacked up, with no discernible adverse effects, like oversized buckwheat blini in preparation for the lunchtime crowd.

Scopa (79 Madison Avenue, at 28th Street; 212-686-8787), the next stop on Vincent Scotto's résumé and our itinerary, also does major takeout-lunch business. Save a few bucks and order your grilled margherita ($9) in the quick-service annex to the main restaurant, **Scopa to Go** (27 East 28th Street; 212-213-2424). Another Scopa scoop: They let you mix and match toppings in the main dining room, which is what we did one night after braving our way through some thunderously loud dance music playing in the nearly empty bar. Aside from the tunes, Vincent would be proud: The Scopa team has upheld his standards. Our half-margherita, half-mashed-potato-asparagus-and-caramelized-onion pie was well balanced and topped with almost superhuman restraint, so that each bite conveyed a slightly different flavor than the one before. And the crust was crisp and tender, if not as perfectly charred as Gonzo's.

Not every good grilled pizza in town bears the mark of Vincent Scotto. Frank Crispo serves his own rendition as an occasional appetizer special at **Crispo** (240 West 14th Street; 212-229-1818), his cozy quarters around the block from Gonzo. Made from standard dough, his pizzas ($8–$10) are rounder, thicker, and more pliant than the rest, but also a touch smokier thanks to a gas grill enhanced with cherry- and apple-wood chips. Show up on the right night, and you might score one of his white clam pies, or a traditional margherita with fresh homemade mozzarella, basil, and a lively tomato sauce. Was Al Forno an inspiration? "You kidding me?" asks Crispo. "Believe it or not, everyone in the Italian neighborhood in Philadelphia where I grew up made it in their backyard."

As the crust gets thinner, the plot thickens. ■

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cue

Movies

Edited by Ben Kaplan

NEWTHISWEEK

Biggie and Tupac
British documentarian Nick Broomfield's attempt to uncover the murderers of Biggie Smalls and Tupac Shakur. (See box.) (1 hr. 48 mins.; R) • Opens 9/27.

Crazy as Hell
A psychiatrist (Michael Beach), hexed by events from his past, arrives at an insane asylum prepared to try out his innovative methods on the patients, while a documentary-film crew records his progress. Then Satan (*ER* hunk Eriq La Salle) checks himself in. La Salle's directorial debut is surprisingly absorbing, visually striking, and authentically creepy. (1 hr. 53 mins.; R) • Opens 9/27.

Just a Kiss
A director (Ron Eldard) beds his buddy's girlfriend (Marley Shelton), setting in motion a series of rampant infidelities that result in various complications and fatalities. Stylized, surreal romantic comedy dares to be different, complete with animated sequences and magical flights of fancy. The results, however, are a mite too precious, and the story offers little that's new. (1 hr. 29 mins.; R) • Opens 9/27.

Moonlight Mile
See Rainer, page 84. (1 hr. 43 mins.; PG-13) • Opens 9/27.

Shanghai Ghetto
Documentary about the plight of European Jews who fled Nazism and made their way to Shanghai, one of the few places in the world that didn't require a visa for entry. Inherently engaging topic is given the standard talking-heads treatment, resulting in an informative and worthwhile, if visually uninteresting, film. (1 hr. 40 mins.; NR) • Opens 9/27.

Skins
A Native American cop (Eric Schweig) on the Pine Ridge Reservation contends with the aimlessness of his community, his alcoholic older brother (Graham Greene), and a vengeful spirit that compels him toward vigilantism. Portrait of modern Native American life starts off promisingly, then gets bogged down in overt sentiment and convenient plot machinations. Directed by Chris Eyre. (See box.) (1 hr. 30 mins.; R) • Opens 9/27.

Sweet Home Alabama
Reese Witherspoon, who plays a small-town girl turned big-city snob, returns home to Alabama from New York to seek a divorce from her childhood love (Josh Lucas). Also with Patrick Dempsey and Candice Bergen; directed by Andy (*Anna and the King*) Tennant. (See box.) (1 hr. 45 mins.; PG-13) • Opens 9/27.

The Tuxedo
Jackie Chan becomes a dangerous (and debonair) secret agent after donning a penguin suit designed by the government. With Jennifer Love Hewitt; directorial debut of Kevin Donovan. (1 hr. 35 mins.; PG-13) • Opens 9/27.

Wasabi
An ultraviolent French cop (Jean Reno) goes to Tokyo when the woman he loved many years ago dies, only to discover that she's left behind a teenage daughter (possibly his) and a huge cache of money (possibly the mob's). Goofy comic book of a movie is both predictable and ridiculous, but benefits immensely from Reno's bemused charisma. (1 hr. 34 mins.; NR) • Opens 9/27.

REVIEWS BY BILGE EBIRI

FLYING BY THE SEAT OF HIS PANTS: Jackie Chan in *The Tuxedo*.

Now Playing

★ Alias Betty
A solid, complex thriller, directed by Claude Miller, about a novelist (Sandrine Kiberlain) whose mother (Nicole Garcia) kidnaps a boy. (Rainer; 9/16/02) (1 hr. 41 mins.; NR) • 8; 19; 37.

Amy's Orgasm
A liberated female self-help guru (writer-director Julie Davis) falls madly for a shock jock (Nick Chinlund). Feels like a *Sex and the City* audition. (1 hr. 27 mins.; NR) • 3.

Apollo 13: The Imax Experience
Director Ron Howard's tale of the troubled *Apollo 13* gets an Imax rerelease. Technically impressive, but it calls attention to the film's humdrum visuals, despite its big-budget pedigree. (2 hrs.; PG-13) • 40.

Austin Powers in Goldmember
Mike Myers is still a very funny man, but his Austin Powers doesn't get enough screen time in this third installment of the spoofy hit series. (Rainer; 7/29/02) (1 hr. 22 mins.; PG-13) • 1; 7; 16; 48; 60; 71; 73.

Ballistic: Ecks vs. Sever
A reluctant secret agent (Antonio Banderas) is forced into battle against an enigmatic killing machine (Lucy Liu). Scattershot actioner forgets about story and character, relying instead on an unending torrent of explosions. (1 hr. 49 mins.; PG-13) • 1; 10; 11; 14; 15; 19; 22; 23; 31; 38; 39; 41; 42; 43; 46; 49; 50; 51; 52; 53; 54; 55; 57; 58; 59; 60; 62; 64; 66; 68; 69; 70; 71; 73.

The Banger Sisters
Goldie Hawn and Susan Sarandon star in this clunky comedy that's like a cross between a whoopie cushion and a Hallmark card. They play friends from the sixties who once were notorious groupies and have since drifted apart. (Rainer; 9/23/02) (1 hr. 34 mins.; PG-13) • 1; 10; 11; 14; 15; 16; 26; 27; 34; 36; 41; 51; 53; 54; 55; 60; 62; 67; 68; 69; 70; 71; 72; 73.

★ Barbershop
After selling his late father's neighborhood barbershop, an aspiring musician (Ice Cube) realizes its importance to his South Chicago community. Laid-back film recalls stoner classic *Friday*'s ambling, talky approach. Costarring Cedric the Entertainer. (1 hr. 42 mins.; PG-13) • 1; 7; 13; 14; 15; 16; 28; 31; 35; 38; 39; 41; 42; 43; 46; 49; 50; 52; 53; 54; 55; 57; 58; 59; 60; 62; 66; 68; 69; 71; 73.

Blood Work
Clint Eastwood directed and stars in this crime thriller as a retired FBI profiler who is given a heart transplant only to find himself on the trail of the killer of the woman whose heart he possesses. (Rainer; 8/19/02) (1 hr. 32 mins.; R) • 16; 48; 56.

★ Blue Crush
Don't let the *Baywatch*-style ads fool you: This bold, kinetic melodrama is the reason Hollywood still exists. (1 hr. 34 mins.; PG-13) • 24; 48.

The Bourne Identity
Doug Liman directed this okay thriller about a CIA spy-assassin, played by Matt Damon. (Rainer; 6/24/02) (1 hr. 53 mins.; PG-13) • 16.

Children of the Century
Juliette Binoche and Benoit Magimel play colorful, self-destructive writers and lovers in nineteenth-century France. (1 hr. 49 mins.; NR) • 4.

City by the Sea
Robert De Niro is a homicide detective who is trying to nab his junkie son (James Franco) while also trying to save him in this overwrought and melodramatic thriller directed by Michael Caton-Jones. (Rainer; 9/9/02) (1 hr. 40 mins.; R) • 1; 7; 13; 14; 15; 22; 31; 33; 39; 40; 41; 43; 47; 48; 50; 51; 54; 57; 59; 60; 63; 67; 68; 70; 71; 73.

★ Das Experiment
A group of men volunteer for an experiment in which they temporarily become prisoners and prison guards. Energetic and terrifying. (1 hr. 53 mins.; NR) • 2; 16.

The Decalogue
Krzysztof Kieslowski's ten-part mini-series, each episode cheekily based on one of the Ten Commandments. (1 hr. 50 mins.; NR) • 9.

Don't Ask Don't Tell
Doug Miles and Tex Hauser took *Killers From Space*, a 1954 B-movie, and turned it into a wink-wink tale about the homophobic U.S. military fighting gay space aliens. (1 hr. 20 mins.; NR) • 4.

8 Women
Odd comedy-mystery-musical-melodrama has some of France's greatest actresses as an extended family of women trapped in an estate after the man of the house has been murdered. Campy, clever idea eventually gets bogged down in arch posturing. Starring Catherine Deneuve, Isabelle Huppert, Emmanuelle Béart, and Virginie Ledoyen. (1 hr. 53 mins.; R) • 6; 37.

★ The Fast Runner
A nearly three-hour Inuit movie, directed by Zacharias Kunuk, that is heavy going, but has at least one sequence that is terrifyingly beautiful. (Rainer; 6/5/02) (2 hrs. 52 mins.; NR) • 6.

Feardotcom
Detective Stephen Dorff discovers that a series of gruesome deaths are all linked to a creepy Website. Surely the real Internet is a lot scarier than this. (1 hr. 23 mins.; R) • 16; 42; 48; 57; 64; 68; 71.

The Four Feathers
Shekhar Kapur directs Heath Ledger as a British commander in the Sudan whose loyalty is questioned by his wife (Kate Hudson) and best friend (Wes Bentley). (2 hr. 7 mins.; PG-13) • 1; 7; 13; 14; 15; 22; 30; 31; 40; 41; 43; 50; 51; 54; 57; 60; 65; 67; 69; 70; 71; 72; 73.

The Good Girl
Jennifer Aniston gives a surprising, darkly comic performance as a bored, married thirtysomething retail clerk who strikes up an affair with a brooding younger co-worker (Jake Gyllenhaal). (1 hr. 34 mins.; R) • 1; 2; 11; 14; 15; 16; 26; 28; 47; 51; 61; 73.

★ His Secret Life
A widow (Margherita Buy) falls in with a group of bisexual bohemians after discovering that her deceased husband had a gay lover (Stefano Accorsi). In Italian, with English subtitles. (1 hr. 45 mins.; NR) • 8; 12.

★ How I Killed My Father
Anne Fontaine's movie is a must-see for the perform-

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 96.**

PHOTOGRAPH BY GEORGE KRAYCHYK.

Opening

Peer Group of One

Regardless of the box office on **Skins**, director Chris Eyre's follow-up to *Smoke Signals*, he's already crossed an implausible Hollywood threshold: He's the first Native American director to have a film theatrically released in the U.S. "I'm naïve enough to believe that stories can change the world," Eyre says on the phone from the Pine Ridge Reservation in South Dakota, the desperately poor setting of his warts-and-all portrait of alcoholism and its effect on two brothers (Eric Schweig and Graham Greene, pictured). "My early fear was Indian people would say, *Why are you airing our dirty laundry?* With so few representations of Indians on-screen, I wonder what sort of disservice I'm doing my people. But we have to own our history," he says. "If Kevin Costner's character in *Dances With Wolves* left us with a legacy, it's Pine Ridge—you can't romanticize who we are." But romanticizing the Native Americans is something Eyre knows well. Given up for adoption, Eyre was raised by white parents, and only met his biological Native American mother in 1995. "My search for my mother is like the plot of my films," he says. "I grew up in two worlds, and my films may be about my trying to discover what that other world is." Eyre has spent the summer screening *Skins* at Indian reservations, and says the response has squelched his early concerns. "People have really embraced the film," he says. "Not because it's about Indians, but because it's about the human spirit, complex and gray." Opens September 27. B.K.

ance of Michel Bouquet as an estranged father who comes back into the life of his unhappy son (Charles Berling). (Rainer; 8/26/02) (1 hr. 40 mins.; NR) • 37.

Igby Goes Down

Kieran Culkin plays the titular hero, a prep-school refugee hiding out in Manhattan with his godfather (Jeff Goldblum) and a bevy of Hollywood stars (Claire Danes; Amanda Peet). Directed by Burr Steers. (1 hr. 38 mins.; R) • 10; 11; 15; 28; 40; 44; 65.

In Praise of Love

Jean-Luc Godard's latest movie has some stunning compositions and an elegiac tone, but it's also opaque and maddening and closed-off to human feeling. (Rainer; 9/9/02) (1 hr. 38 mins.; NR) • 2; 18; 37.

Invincible

Writer-director Werner Herzog's film is based on the true story of Zishe Breitbart, a Jewish strong man who become a hero during the Second World War. With Tim Roth. (2 hrs. 15 mins.; PG-13) • 2; 17.

The Isle

Austere Korean drama about a mysterious, troubled man who rents a fishing hut from an equally mysterious woman, only to be swept up in a tempestuous relationship. Decidedly not for everyone but fascinating nonetheless. (1 hr. 29 mins.; NR) • 4.

★ The Kid Stays in the Picture

A florid, captivating documentary by Nanette Burstein and Brett Morgen about Hollywood producer Robert Evans, who narrates. (Rainer; 7/29/02) (1 hr. 33 mins.; R) • 3.

★ The Last Kiss

A spirited Italian romantic comedy directed by Gabriele Muccino and starring Stefania Sandrelli with enough arm-waving to power a windmill. (Rainer; 8/26/02) (1 hr. 57 mins.; NR) • 6; 37; 61.

★ Lawrence of Arabia

It's back: David Lean's rapturously beautiful, sprawling portrait of T. E. Lawrence (Peter O'Toole) is one of the big screen's finest moments, and the working definition of the word epic. (3 hrs. 42 mins.; PG) • 21.

Lovely & Amazing

Three very different sisters have to deal with one another's problems when Mom goes for a hospital stay. Episodic, uneven tale features good performances but little dramatic weight. (1 hr. 29 mins.; R) • 3.

★ Mad Love

Vicente Aranda's vivid, compelling film tells the story of Joan of Castile (Pilar López de Ayala), whose love for her husband, the archduke of Austria (Daniele Liotti), transformed her into Joan the Mad. In Spanish, with English subtitles. (1 hr. 57 mins.; R) • 8.

Martin Lawrence: RunTelDat

The comedy star performs his stand-up routine, focusing on intimate issues including his dealings with the media and celebrity, though there's little doubt that his material lacks its original edge. (1 hr. 11 mins.; R) • 24.

★ Men in Black 2

A knockoff sequel to the original, and mostly as enjoyable. Will Smith and Tommy Lee Jones are out to save the planet. (Rainer; 7/8/02) (2 hrs. 7 mins.; PG-13) • 16; 48; 50; 59.

Merci Pour le Chocolat

Delicate, absorbing thriller from French New Wave legend Claude Chabrol about a young woman (Anna Mouglalis) who suspects she may have been switched at birth. With Isabelle Huppert. (1 hr. 39 mins.; NR) • 4.

★ Minority Report

Steven Spielberg's visionary sci-fi movie, starring Tom Cruise, has a bleached-out look that practically singes your eyeballs. (Rainer; 7/8/02) (2 hrs. 10 mins.; PG-13) • 16.

Mostly Martha

An obsessive chef (Martina Gedeck) finds her life unraveling when her young niece (Maxime Foerste) moves in and an Italian takes over her restaurant's kitchen. Gains power and charm thanks to Gedeck's performance. (1 hr. 47 mins.; PG) • 2; 25; 44; 61; 73.

My Big Fat Greek Wedding

Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 3; 11; 14; 15; 16; 21; 28; 29; 35; 40; 41; 43; 44; 45; 47; 48; 54; 57; 60; 61; 62; 67; 69; 70; 71; 72; 73.

One Hour Photo

Mark Romanek's antiseptic horror show is about an antiseptic photo developer, played by Robin Williams, whose picture-perfect fantasies of a suburban family are quashed. The film is compellingly told and hypercontrolled, as is Williams's performance. (Rainer; 8/26/02) (1 hr. 36 mins.; R) • 1; 10; 11; 14; 15; 16; 17; 31; 36; 40; 41; 45; 51; 54; 60; 61; 62; 67; 69; 70; 71; 72; 73.

★ The Pinochet Case

Patricio Guzman's documentary about former Chilean dictator Augusto Pinochet is a searing album of remembrance from those who, having survived, suffered most. (Rainer; 9/16/02) (1 hr. 50 mins.; NR) • 5.

Possession

Neil LaBute's movie is prim and pallid. It's about an American scholar in England (Aaron Eckhart) who teams with a brittle British academic (Gwyneth Paltrow) in tracking down a hitherto unknown romance between two Victorian poets, played by Jeremy Northam and Jennifer Ehle. (Rainer; 8/19/02) (1 hr. 43 mins.; PG-13) • 1; 10; 16; 28; 40; 47; 61; 63.

Road to Perdition

Tom Hanks gives a powerful, uncharacteristically reined-in performance as a Chicago hit man for the Irish mob during the Depression in this glum, portentous drama directed by Sam Mendes. Paul Newman plays (expertly) the mob boss who has been like a father to Michael. (Rainer; 7/15/02) (1 hr. 59 mins.; R) • 1; 16; 29; 48; 63.

Satin Rouge

A repressed Tunisian widow (Hiyam Abbas) discovers the joys of belly dancing in a late-night cabaret, while trying to keep her daughter on the right path. Directed by Raja Amari. (1 hr. 31 mins.; NR) • 8.

Secretary

James Spader plays a heavily uptight lawyer and Maggie Gyllenhaal is his secretary who lures him into S&M in this naughty trifle with Buñuelian pretensions. Gyllenhaal has some fine, flukey moments when the bliss of self-degradation sends her sky-high. (Rainer; 9/23/02) (1 hr. 51 mins.; R) • 2; 11; 40.

Serving Sara

A wisecracking process server (Matthew Perry) tries to subpoena a Texas tycoon's trophy wife (Elizabeth Hurley). In a sane world, wackiness would ensue—here, only narrative confusion and flaccid jokes do. (1 hr. 40 mins.; PG-13) • 24; 48.

Sex and Lucía

A lush, feverish kaleidoscope of elemental imagery, explicit sex, heightened emotions, and narrative confusion. In Spanish, with English subtitles. (2 hrs. 8 mins.; NR) • 6; 47.

Signs

M. Night Shyamalan's movie is a ponderous and portentous exercise in religioso sci-fi with occasional, and welcome, overtones of humor. Mel Gibson plays, stolidly, an Episcopal priest who has given up the faith following his wife's untimely death. Then the corn fields behind his homestead become mysteriously imprinted with circle designs, and before you know it, UFOs are on their way. (Rainer; 8/12/02) (1 hr. 22 mins.; PG-13) • 1; 10; 15; 22; 26; 38; 41; 42; 48; 51; 53; 54; 57; 59; 60; 71.

★ Simone

Al Pacino plays a movie director who salvages his career and his life when he concocts an entirely computer-generated actress, and she becomes a star. As a cautionary Hollywood satire, this film has more ideas than it knows what to do with. (Rainer; 8/26/02) (1 hr. 33 mins.; PG-13) • 56.

Snipes

Smallville's Sam Jones III gets mixed up with a dangerous Philadelphia rap label. With pop star Nelly. (1 hr. 47 mins.; R) • 22; 39; 41; 42; 43; 50; 59.

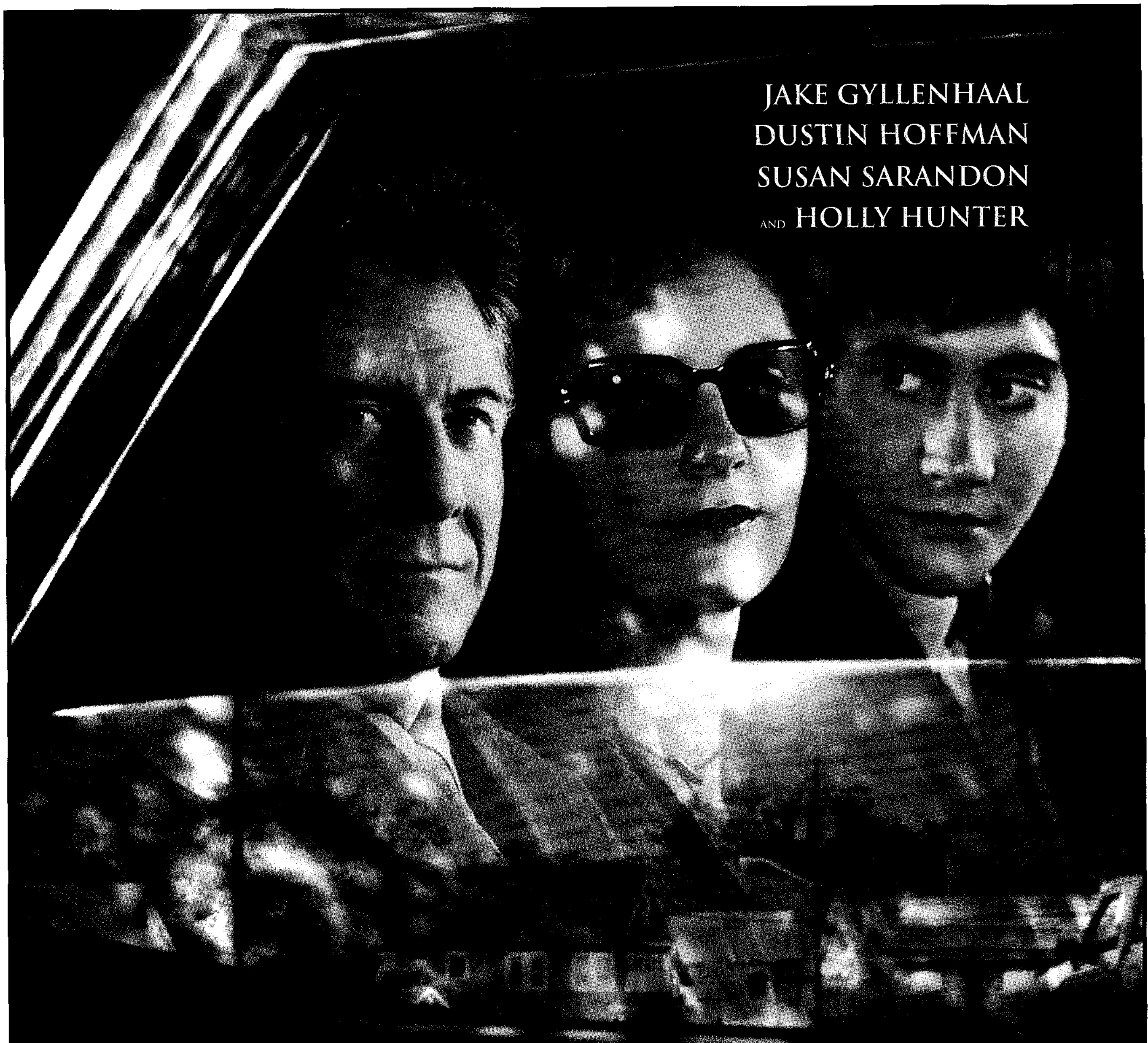
Spider-Man

Sam Raimi's movie is fairly routine in its exploits and graphic design, but it has, in Tobey Maguire, a likable and sympathetic actor we at least can identify with. (Rainer; 5/4/02) (2 hrs. 1 min.; PG-13) • 16; 48; 50; 59.

★ Spirited Away

A dazzling *anime* variation on *Alice in Wonderland*, with a girl finding herself in a mysterious dimension work-

PHOTOGRAPH COURTESY OF FIRST LOOK PICTURES.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ing at a surreal bathhouse for the gods. Exuberantly imaginative masterpiece from legendary director Hayao Miyazaki (*Princess Mononoke*). (2 hrs. 2 mins.; PG) • 6; 13; 22; 40.

★ Spy Kids 2
Richard Rodriguez's innovative, fun sequel, bursting with gadgets and monsters, is not so much an attempt to tell a story as an homage to the great fantasy films of the past. (1 hr. 40 mins.; PG) • 3; 16; 39; 41; 42; 43; 48; 50; 51; 54; 57; 59; 67; 71; 73.

★ Star Wars: Episode II—Attack of the Clones
Much better than the previous *Star Wars* installment, *The Phantom Menace*, though not up to the first two, *Star Wars* and *The Empire Strikes Back*. (Rainer; 5/20/02) (2 hrs. 12 mins.; PG) • 16.

Stealing Harvard
A reformed slacker (Jason Lee), trying to fulfill a promise to his Harvard-bound niece, asks his psycho buddy (Tom Green) for help. Green's wildly unpredictable shtick saves this scattershot comedy from total dreariness. (1 hr. 23 mins.; PG-13) • 1; 7; 13; 14; 15; 16; 31; 33; 40; 41; 43; 50; 54; 55; 57; 59; 60; 62; 67; 68; 69; 70; 71; 72; 73.

★ Stuart Little 2
Stuart Little, voiced by Michael J. Fox, falls in love with a bird (voiced by Melanie Griffith), then comes to her rescue, in Rob Minkoff's live-action and CGI sequel to his 1999 smash. (1 hr. 25 mins.; PG) • 59.

Swimfan
Jesse Bradford plays a high-school swimming champ whose life begins to unravel when the vampish new girl in town (Erika Christensen) seduces him and refuses to be ignored. Surprisingly dark teen thriller starts off interestingly, but quickly turns into a mishmash of slasher-movie clichés. (1 hr. 32 mins.; PG-13) • 1; 10; 16; 28; 32; 41; 42; 43; 46; 48; 49; 50; 51; 53; 54; 57; 58; 59; 60; 67; 68; 70; 71; 73.

Swimming
An experimental teen (*Six Feet Under*'s Lauren Ambrose) comes of age in Myrtle Beach. Directed by suny film professor Robert J. Siegel, from student Lisa Bazadona's senior thesis. (1 hr. 38 mins.; NR) • 10; 56.

★ Tadpole
Fun, frivolous Sundance-award winner about a precocious 15-year-old (Aaron Stanford) who is in love with his stepmother (Sigourney Weaver) and winds up having an affair with her best friend (Bebe Neuwirth). (1 hr. 58 mins.; PG-13) • 11; 17; 24; 26; 56; 63.

Trapped
Courtney Love and Kevin Bacon are a husband-and-wife kidnapping team who snatch the young daughter of Charlize Theron and Stuart Townsend. Directed by Luis (*Angel Eyes*) Mandoki. (1 hr. 39 mins.; R) • 1; 10; 12; 14; 15; 22; 31; 33; 38; 39; 41; 42; 43; 50; 54; 55; 57; 59; 60; 62; 66; 68; 70; 71; 73.

★ The Trials of Henry Kissinger
Eugene Jarecki's documentary lays out a case against Kissinger based on his involvement in nefarious doings in Vietnam, Cambodia, East Timor and Chile. Powerfully muckraking. (Raner; 9/23/02) (2 hrs. 7 mins.; NR) • 5.

★ 24 Hour Party People
Michael Winterbottom's movie about the punk-rave culture that extended from the late seventies to the early nineties in Manchester is one of the sharpest and most enjoyable of all movies about the music business. (Rainer; 8/19/02) (1 hr. 50 mins.; R) • 6.

Undisputed
By-the-numbers macho flick from director Walter Hill (*48 Hrs.*) has cocky champion boxer (Ving Rhames) landing behind bars and mixing it up with prison champ Wesley Snipes. Nobody will mistake it for *Raging Bull*. (1 hr. 30 mins.; R) • 22; 48; 56; 59.

XXX
Just the barest hint of plausibility might have helped this Vin Diesel film—instead, it makes *Goldmember* look like *The Third Man*. Co-starring Samuel L. Jackson. (1 hr. 50 mins.; PG-13) • 1; 14; 15; 16; 41; 42; 43; 48; 50; 54; 57; 59; 68; 71.

Manhattan

Below 14th Street

1. Battery Park City Cinema
102 North End Ave. (212-945-3418) • Austin Powers in Goldmember; Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Signs; Stealing Harvard; Swimfan; Trapped; XXX

2. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Das Experiment; The Good Girl; In Praise of Love; Invincible; Mostly Martha; Secretary

3. CC Village East
189 Second Ave. (212-529-6799) • Amy's Orgasm; The Kid Stays in the Picture; Lovely & Amazing; My Big Fat Greek Wedding; Spy Kids 2

4. Cinema Village
22 E. 12th St. (212-924-3363) • Children of the Century; Don't Ask Don't Tell; The Isle; Merci Pour le Chocolat; The Piano Teacher

5. Film Forum
209 W. Houston St. (212-727-8110) • Seven Samurai; The Pinochet Case; The Trials of Henry Kisssinger (see also "Museums, Societies, Etc.")

6. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • 8 Women; The Fast Runner; The Last Kiss; Sex and Lucía; Spirited Away; 24 Hour Party People (see also"Museums, Societies, Etc.")

7. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Austin Powers in Goldmember; Barbershop; City by the Sea; The Four Feathers; Stealing Harvard

8. Quad Cinema
34 W. 13th St. (212-255-8800) • Alias Betty; His Secret Life; Mad Love; Satin Rouge

9. The Screening Room
54 Varick St. (212-334-2100) • The Decalogue

10. UA Union Square
13th St. and Broadway (212-253-2225) • Ballistic: Ecks vs. Sever; The Banger Sisters; Igby Goes Down; One Hour Photo; Possession; Signs; Swimfan; Swimming; Trapped

14th–41st Streets

11. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Ballistic: Ecks vs. Sever; The Banger Sisters; The Good Girl; Igby Goes Down; My Big Fat Greek Wedding; One Hour Photo; Secretary; Tadpole

12. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • His Secret Life; Trapped

13. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Barbershop; City by the Sea; The Four Feathers; Spirited Away; Stealing Harvard

14. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; The Good Girl; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard; Trapped; XXX

15. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; The Good Girl; Igby Goes Down; My Big Fat Greek Wedding; One Hour Photo; Signs; Stealing Harvard; Trapped; XXX

42nd–60th Streets

16. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • Austin Powers in Goldmember; The Banger Sisters; Barbershop; Blood Work; The Bourne Identity; Das Experiment; Feardotcom; The Good Girl; Men in Black 2; Minority Report; My Big Fat Greek Wedding; One Hour Photo; Possession; Road to Perdition; Spider-Man; Spy Kids 2; Star Wars: Episode II—Attack of the Clones; Stealing Harvard; Swimfan; XXX

17. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Invincible; One Hour Photo; Tadpole

18. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • In Praise of Love

19. CC Sutton
205 E. 57th St. (212-759-1411) • Alias Betty; Ballistic: Ecks vs. Sever

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • Road to Perdition

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Lawrence of Arabia; My Big Fat Greek Wedding

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Ballistic: Ecks vs. Sever; City by the Sea; The Four Feathers; Signs; Snipes; Spirited Away; Trapped; Undisputed

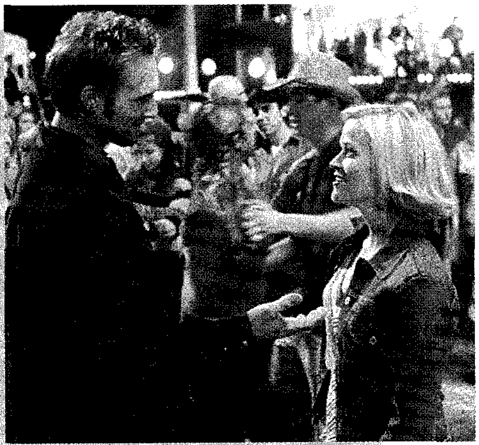
23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • Ballistic: Ecks vs. Sever

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • Blue Crush; Martin Lawrence: RunTelDat; Serving Sara; Tadpole

25. Paris Theatre
4 W. 58th St. (212-688-3800) • Mostly Martha

Spotlight

Country Star

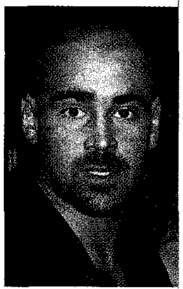


According to **Josh Lucas**, his ascent from bit parts in films like *You Can Count on Me* and *American Psycho* to major roles in *Sweet Home Alabama* and Ang Lee's *The Hulk* is right on schedule. "If I popped too early, I'd freak out," says Lucas, who plays Reese Witherspoon's southern-fried love interest in *Sweet Home Alabama*, his first starring role after a breakout performance as Russell Crowe's mathematical rival in *A Beautiful Mind*. "Everyone says how much life will change—I don't think it will. I don't want famous friends." In *Sweet Home Alabama*, the Arkansas-born Lucas (pictured, with Witherspoon) plays the charmingly disheveled husband who won't grant Reese a divorce. "I rely on her heavily," he says. "She plays a public persona of being sweet and lovely, but she's really a disciplined pro." So did he take notes from America's latest sweetheart about becoming a star? "I'm a bit more improvisational," he says. "She goes home to her baby; I play hard with the cast." *Sweet Home Alabama* opens September 27.

PHOTOGRAPH COURTESY OF TOUCHSTONE PICTURES.

KEEPING THE FAITH Macaulay Culkin (who recently wrapped production on *Party Monster*), **Patrick Fugit** (*Almost Famous*), and **Mary-Louise Parker** will all star in *Saved* for United Artists, which kicks off production this month. **Jena Malone** and **Mandy Moore** will also appear in the film, which tells the story of a Baptist girl who is ostracized by her peers when she becomes pregnant. **Brian Dannelly** makes his feature-directing debut, and **Michael Stipe** produces via his company, Single Cell Pictures.

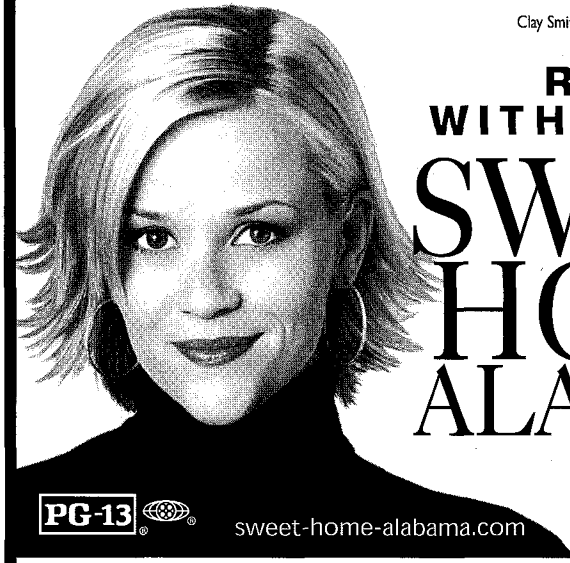
BIG-SCREEN DREAMS Natalie Portman has signed on to star in *Large's Ark* for Jersey Films. **Zach Braff** (who stars on *Scrubs*) wrote the script and plans to direct and star in the film, which follows a man who decides to visit his estranged family after his mother's death. Portman appears as the love interest who makes him see the error of his ways; production kicks off in the spring, after she wraps Miramax's *Cold Mountain*.



ALL'S FARRELL . . . Colin Farrell (who's already confirmed to star in **Oliver Stone**'s *Alexander*, should it beat out **Baz Luhrmann**'s version in the race to production) is reportedly in talks to star in *A Home at the End of the World*, Killer Films' adaptation of **Michael Cunningham**'s 1998 novel. Cunningham, whose Pulitzer-winning *The Hours* has been adapted into a much-anticipated film premiering in December, is working on the script; **Michael Mayer**, who directed Broadway's *Thoroughly Modern Millie*, will direct.

STEERING CLEAR Burr Steers, whose debut effort, *Igby Goes Down*, opened a few weeks ago, has another project in the works: the adaptation of Robert Bingham's *Lightning on the Sun*. Bingham, the wealthy, heroin-addicted, highly regarded fiction writer, died in 1999; the novel is his last work. Catch 23 Entertainment, which snagged the much-coveted film rights to the book, will produce. SARA CARDACE

PHOTOGRAPHS BY ROBIN PLATZER/TWIN IMAGES.



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27. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • The Banger Sisters

28. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • Barbershop; The Good Girl; Igby Goes Down; My Big Fat Greek Wedding; Possession; Swimfan

29. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • My Big Fat Greek Wedding; Road to Perdition

30. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • The Four Feathers

31. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; The Four Feathers; One Hour Photo; Stealing Harvard; Trapped

32. UA East
1629 First Ave., at 85th St. (212-249-5100) • Swimfan

33. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • City by the Sea; Stealing Harvard; Trapped

61st Street and Above, West Side

34. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • The Banger Sisters

35. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Barbershop; My Big Fat Greek Wedding

36. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • The Banger Sisters; One Hour Photo

37. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Alias Betty; 8 Women; How I Killed My Father; In Praise of Love; The Last Kiss

38. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Ballistic: Ecks vs. Sever; Barbershop; Signs; Trapped

39. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; Snipes; Spy Kids 2; Trapped

40. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • Apollo 13; City by the Sea; The Four Feathers; Igby Goes Down; My Big Fat Greek Wedding; One Hour Photo; Possession; Secretary; Spirited Away; Stealing Harvard

Bronx

41. Bay Plaza
2210 Bartow Ave., behind Bay Plaza Mall (718-777-FILM#833) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Signs; Snipes; Spy Kids 2; Stealing Harvard; Swimfan; Trapped; XXX

42. Concourse Plaza
214 E. 161st St. (718-588-8800) • Ballistic: Ecks vs. Sever; Barbershop; Feardotcom; Signs; Snipes; Spy Kids 2; Swimfan; Trapped; XXX

43. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; Snipes; Spy Kids 2; Stealing Harvard; Swimfan; Trapped; XXX

Brooklyn

44. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Igby Goes Down; Mostly Martha; My Big Fat Greek Wedding (see also "Museums, Societies, Etc.")

45. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • My Big Fat Greek Wedding; One Hour Photo

46. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Ballistic: Ecks vs. Sever; Barbershop; Swimfan

47. Cobble Hill Cinema
265 Court St. (718-596-9113) • City by the Sea; The Good Girl; My Big Fat Greek Wedding; Possession; Sex and Lucía

48. Court Street 14
106 Court St. (718-246-7469) • Austin Powers in Goldmember; Blood Work; Blue Crush; City by the Sea; Feardotcom; Men in Black 2; My Big Fat Greek Wedding; Road to Perdition; Serving Sara; Signs; Spider-Man; Spy Kids 2; Swimfan; Undisputed; XXX

49. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Ballistic: Ecks vs. Sever; Barbershop; Swimfan

50. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; The Four Feathers; Men in Black 2; Snipes; Spider-Man; Spy Kids 2; Stealing Harvard; Swimfan; Trapped; XXX

51. Pavilion
188 Prospect Park West (718-369-0838) • Ballistic: Ecks vs. Sever; The Banger Sisters; City by the Sea; The Four Feathers; The Good Girl; One Hour Photo; Signs; Spy Kids 2; Swimfan

52. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Ballistic: Ecks vs. Sever; Barbershop

53. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; Signs; Swimfan

54. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Signs; Spy Kids 2; Stealing Harvard; Swimfan; Trapped; XXX

Queens

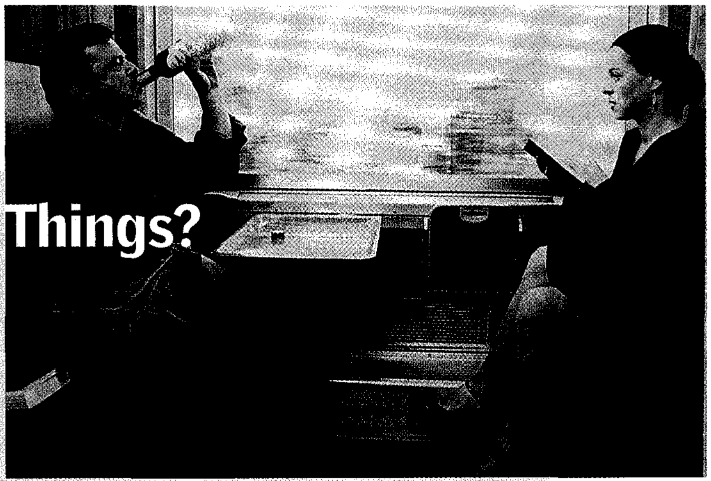
55. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; Stealing Harvard; Trapped

56. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Blood Work; Simone; Swimming; Tadpole; Undisputed

57. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; Feardotcom; The Four Feathers; My Big Fat Greek Wedding; Signs; Spy Kids 2; Stealing Harvard; Swimfan; Trapped; XXX

Festival

The Next Big Things?



The most coveted tickets to the **40th New York Film Festival** are for the films with big names attached: *About Schmidt,* starring Jack Nicholson, and *Punch-Drunk Love,* P. T. Anderson's film with Adam Sandler. But through the years, this influential picture show has been amply stocked with gems that later became hits. Besides, the sleepers are the ones you can still get tickets for. Below, a few recommendations, paired with past NYFF breakout successes to whet your appetite. Begins September 27. (See "Museums, Societies, Etc." for complete listings.)

The Picture	The Pitch	The Predecessor
Monday Morning Directed by Otar Iosseliani In French, October 11	Iosseliani won Best Director in Berlin; social comedy disguised as a drama; middle-aged man (Jacques Bidou, pictured, top, with new friend) against world.	*Rushmore* (1998). Eccentric family comedy, kooky yet heartfelt; plus a bizarre love triangle and an unforgettable kid.
Unknown Pleasures Directed by Jia Zhang Ke In Chinese, September 29	Urban noir with music-video flash; hidden worlds revealed by cigarette light; youths face death for the women they love.	*Amores Perros* (2000). If Alejandro González Iñarritu is the Mexican Tarantino, Jia Zhang Ke is their Chinese counterpart.
The Son Directed by Jean-Pierre and Luc Dardenne In French, September 28	Olivier Gourmet won Best Actor at Cannes; older man mentors a downtrodden boy; a secret haunts two new friends.	*Baran* (2001). Substitute a disguise for a secret, and these stories of fathers and sons are both about forgiveness and trust.
Love and Diane Directed by Jennifer Dworkin In English, October 12	Dworkin's debut; gut-wrenching doc on urban American life; three generations face addiction, crime, and disease.	*Public Housing* (1997). The great Fred Wiseman doc is a call to action: Dworkin's debut makes her heir to the throne.
Turning Gate Directed by Hong Sang-soo In Korean, October 6	Leading director of the Korean New Wave; love story told without sentiment; mysticism bends toward the erotic.	*Warm Water Under a Red Bridge* (2001). Man embarks on journey for philosophical reasons; the sex that follows is also nice.

PHOTOGRAPHS COURTESY OF THE FILM SOCIETY OF LINCOLN CENTER.

Opening

Unsolved Mysteries

Nick Broomfield's documentary **Biggie and Tupac**, opening September 27, couldn't have paid for publicity like this. Just two weeks ago, when the Los Angeles *Times* published its investigation into the killings of rap stars Biggie Smalls (pictured, right) and Tupac Shakur (left)—alleging that Smalls hired L.A. gang members to assassinate Shakur in Las Vegas, an accusation Smalls's camp vigorously denies—the resulting headlines thrust the five-year-old story back into the news. Broomfield's film, which doesn't offer concrete answers, does allege that both Death Row Records CEO Marion "Suge" Knight and members of the LAPD were involved. Following the case from Brooklyn to Los Angeles, Broomfield mixes archival footage and new interviews with everyone from Knight to Russell Poole, the former LAPD detective who claims to be holding, figuratively speaking, the smoking guns.

58. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Ballistic: Ecks vs. Sever; Barbershop; Swimfan

59. Jamaica Multiplex Cinema
1 Jamaica Center, at Jamaica Ave. and Parsons Blvd. (718-291-9400) • Ballistic: Ecks vs. Sever; Barbershop; City by the Sea; Men in Black 2; Signs; Snipes; Spider-Man; Spy Kids 2; Stealing Harvard; Stuart Little 2; Swimfan; Trapped; Undisputed; XXX

60. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Austin Powers in Goldmember; Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Signs; Stealing Harvard; Swimfan; Trapped

61. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Good Girl; The Last Kiss; Mostly Martha; My Big Fat Greek Wedding; One Hour Photo; Possession

62. Main Street Cinemas
72-66 Main St. (718-263-4828) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard; Trapped

63. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • City by the Sea; Possession; Road to Perdition; Tadpole

64. Plaza
103–14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Ballistic: Ecks vs. Sever; Feardotcom

65. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • The Four Feathers; Igby Goes Down

66. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Ballistic: Ecks vs. Sever; Barbershop; Trapped

67. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • The Banger Sisters; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Spy Kids 2; Stealing Harvard; Swimfan

68. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; Feardotcom; Stealing Harvard; Swimfan; Trapped; XXX

69. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard

Staten Island

70. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Ballistic: Ecks vs. Sever; The Banger Sisters; City by the Sea; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard; Swimfan; Trapped

71. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Austin Powers in Goldmember; Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; Feardotcom; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Signs; Spy Kids 2; Stealing Harvard; Swimfan; Trapped; XXX

72. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • The Banger Sisters; The Four Feathers; My Big Fat Greek Wedding; One Hour Photo; Stealing Harvard

73. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Austin Powers in Goldmember; Ballistic: Ecks vs. Sever; The Banger Sisters; Barbershop; City by the Sea; The Four Feathers; The Good Girl; Mostly Martha; My Big Fat Greek Wedding; One Hour Photo; Spy Kids 2; Stealing Harvard; Swimfan; Trapped

Museums, Societies, Etc.

74. Film Forum
209 W. Houston St. (212-727-8110); $9.75. • "William Wyler." 9/25–9/26: *The Westerner* (1940); *Hell's Heroes* (1930). 9/27–9/28: *The Heiress* (1949); *Carrie* (1952). 9/29–9/30: *Ben Hur* (1959). 9/30: *A House Divided* (1931); *Tom Brown of Culver* (1932). 10/1: *These Three* (1936); *Come and Get It* (1936). 10/2: *Mrs. Miniver* (1942).

75. Film Society of Lincoln Center
65 W. 65th St., plaza level (212-875-5600); $9. • "The 40th New York Film Festival." (All films from 2002). 9/27: *About Schmidt*. 9/28: *The Son*; *Russian Ark*; *The Magdalene Sisters*; *Chihwaseon*. 9/29: *Ten*; *Unknown Pleasures*;. 10/1: *The Uncertainty Principle*. 10/2: *Bloody Sunday*; *The Man Without a Past*. 10/4: *My Mother's Smile*; *Auto Focus*. 10/5: *Springtime in a Small Town*; *Punch-Drunk Love*. 10/6: *Turning Gate*. 10/7: *Waiting for Happiness*; *Divine Intervention*. 10/8: *Safe Conduct*. 10/10: *Blind Spot: Hitler's Secretary*. 10/11: *Monday Morning*; *Love and Diane*; *Come Drink With Me*. 10/12: *To Be and to Have*. 10/13: *Talk to Her*.

76. Landmark Sunshine Cinema
143 E. Houston St. (212-358-0576); $10. • "Midnight Movies." 9/27–9/28: *Princess Mononoke* (1997).

77. Makor
35 W. 67th St. (212-601-1000); $9. • "The Human Rights Watch Film Festival." 9/30–10/1: *Seven Days in Tehran* (2002).

78. Symphony Space/The Leonard Nimoy Thalia
2537 Broadway, at 95th St. (212-864-5400); $9. • "All About Eves." 9/28: *The Bride Wore Black* (1968); *Mildred Pierce* (1945). 9/29: *The Manchurian Candidate* (1962); *Chinatown* (1974).

PHOTOGRAPH BY KOI SOJER/LONDON FEATURES.

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cue

Theater

Edited by Ada Calhoun

Broadway

Previews and Openings

Amour
Michel Legrand's tale of a Paris postal worker who discovers he can walk through walls was a hit in France, and now director James Lapine brings the romantic musical to Broadway. $60–$85. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews began 9/20 for a 10/20 opening. • Music Box Theatre, 239 W. 45th St. (212-239-6200).

Flower Drum Song
Lea Salonga stars in this updated production of the Rodgers and Hammerstein musical about Chinese immigrants in San Francisco who convert an old theater into a nightclub. $65–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. Previews began 9/23 for a 10/17 opening. • Virginia Theatre, 245 W. 52nd St. (212-239-6200).

Movin' Out
A new musical conceived, choreographed, and directed by Twyla Tharp and based on 24 songs by Billy Joel. $40–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. Previews begin 9/30 for a 10/24 opening. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

Say Goodnight Gracie
Frank Gorshin is George Burns in this one-man show by Rupert Holmes. Before he can join Gracie in heaven, Burns must give one final performance. $60–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews began 9/17 for a 10/10 opening. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. Eye-popping sets and costumes by Bob Crowley. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

The Boys From Syracuse
Strappy-heeled, a courtesan chorus decorates Scott Ellis's otherwise twinkle-less production of the 1938 Rodgers and Hart mistaken-identity musical based on Shakespeare's *A Comedy of Errors*. $25–$90. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. Opened 8/18. Through 10/20. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

★ Cabaret
American Beauty director Sam Mendes's Tony-winning adaptation of the musical based on Christopher Isherwood's *Berlin Stories* is dark in spirit and light on clothes. Raul Esparza and Molly Ringwald star. $45–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This lurid musical about the celebrity potential of female murderers won six Tonys in 1996. In this stylish production, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer (now hot young actor Taye Diggs) and the tabloid press. $20–$90. Tues., Thurs.–Sat. at 8, Sun. at 6:30, Wed. and Sat. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ 42nd Street
Times Square has changed a lot since Ruby Keeler got her big break in the 1933 film version of *42nd Street*, but songs like "Come and Meet Those Dancin' Feet" still make a girl want to tap-dance. $25–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ Frankie and Johnny in the Clair de Lune
Putting Michelle Pfeiffer's movie adaptation to shame, Edie Falco (*The Sopranos*) and Stanley Tucci (*Big Night*, *Joe Gould's Secret*) headline this revival of Terrence McNally's heart-wrenchingly funny and tender play about a waitress and a short-order cook in New York who spend the night together. $35–$80. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Through 12/29. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

The Goat, or Who Is Sylvia?
Edward Albee's Tony-winning new drama follows a successful architect who, at the pinnacle of his career, must confess to his wife and son the awful secret of his affair with, yes, a goat. Stars Sally Field and Bill Irwin. $25–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's stage adaptation of the 1967 film. Co-starring *American Pie*'s Jason Biggs and Kelly Overton. $21–$81. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

★ Hairspray
Good morning, Baltimore! Nineteen sixty-two optimism prevails in this sensational new musical charmer based on John Waters's 1988 film. Plump teen Tracy Turnblad (Marissa Jaret Winokur) wins over the hunk and the world as a dancer and integrationist on *The Corny Collins Show*. $65–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Opened 8/15. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

Les Misérables
An audacious button-pusher based on the Victor Hugo novel, with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream." $20–$85. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

★ The Lion King
Based on the popular Disney movie, this inventive production is wrought with joyful mastery by experimental director Julie Taymor. Rewarded with a bouquet of Tonys in 1998. $25–$100. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

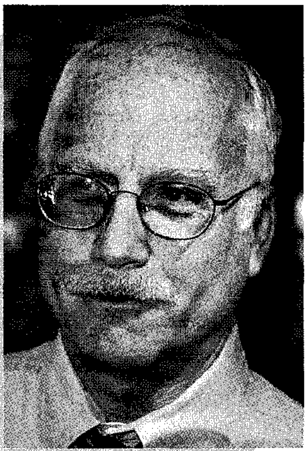
★ Metamorphoses
Writer-director Mary Zimmerman and her company use a 27-foot-long pool of water to stress the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. $35–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

★ Oklahoma!
Choreographer Susan Stroman (*The Producers*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. $20–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Additional performance 9/15 at 8. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Talent

Freedom Fighter



"Some people think that when people are against capital punishment, what they really want is to be easy with guilty men, whereas it also means being sympathetic to innocent men and women," says Richard Dreyfuss. The Brooklyn-born actor (pictured), known for his political outspokenness, doesn't pull punches when he talks about **The Exonerated**, a new play based on interviews with freed death-row inmates. (The writer and actor Bob Balaban, who co-wrote *Gosford Park* and played a weenie TV exec on *Seinfeld*, directs.) "The play is about innocence," Dreyfuss continues, "about those people who are caught up in a system which seeks a kind of biblical justice, but in the giving of biblical justice there are victims, innocent victims. At a certain point, you have to weigh, *Do I really want to kill this person out of vengeance?* and *Am I willing to kill the innocent in order to do that?*" (See "Off Broadway: Previews and Openings.")

Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th Street and in South Street Seaport at the corner of Front and John Streets; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY CINGLIO LORENZO/CORBIS SYGMA.

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. $30–$100. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Anne Heche dazzles as a young woman mourning the death of her mentally unstable mathematician father. Not making things any easier are her type-A sister, a nosy graduate student (Neil Patrick Harris), and a groundbreaking proof of uncertain provenance that appears in her late father's office. $20–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

Rent
Celebrate early nineties East Village squat culture (AIDS, drugs, and performance art) with . . . 'N Sync's Joey Fatone! Fatone now stars in the Pulitzer-winning musical as Mark, the filmmaker who lambastes mainstream culture in songs like "La Vie Bohème." $35–$95. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

Thoroughly Modern Millie
Earnest Tony winner based on the 1967 film about a gold-digging Jazz Age flapper (Sutton Foster), her slumming best friend, and the men they love. Thoroughly perky. $60–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway (212-307-4100).

★ Urinetown
A water shortage forces city-dwellers to comply with a pay-per-pee system in this quirky parody of, and loving ode to, the modern musical. *Urinetown* rose from the downtown Fringe Festival to become a Tony winner and Broadway smash. $35–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun at 3. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Previews

Mommie Dearest

The gods are not smiling kindly upon a certain suburban family. Ancient Greece's most memorable antiheroine is transported to the land of Tupperware and carpooling in this new staging of Euripides' **Medea**, directed by Deborah Warner. Produced by Dublin's acclaimed Abbey Theatre, *Medea* kicks off the twentieth annual BAM Next Wave Festival (also see "Cue: Classical & Dance"), with Fiona Shaw as a modern-age, cardigan-clad Medea. Her adulterous husband, Jason (Jonathan Cake, pictured with Shaw), sports a track suit, and the chorus includes a New Ager, a housewife, and an office worker. Nothing new about the 2,400-year-old tragedy's themes, though: betrayal, pride, revenge, murder . . . Let the festival begin! (See "Off Broadway: Previews and Openings.")

Off Broadway

Previews and Openings

Art of the Tale
Series of five tales told by popular storyteller Odds Bodkin. $45. Schedule varies; call for details. 10/1–12/15. • Clark Studio Theater, Lincoln Center (800-554-1333).

Bailegangaire: The Town Without Laughter
Senile old Mommo (played by Olivier Award winner Pauline Flanagan) tells all in this production written and directed by Irish playwright Tom Murphy. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 10/1 for a 10/10 opening. Through 11/24. • The Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Betty Rules
Politically active five-piece girl band Betty has been around for fifteen years. This fall, its members present the group's colorful story in theatrical form. Directed by Michael Greif (*Rent*). $29.90–$44.90. Tues–Thurs. at 8, Fri. and Sat. at 7 and 10, Sun. at 5. Previews began 9/21 for a 10/15 opening. • Zipper Theatre, 336 W. 37th St. (212-239-6200).

Burning Blue
After a fatal accident involving three F-18s, officers and spouses become subjects of a modern-day witch-hunt in D.M.W. Greer's acclaimed drama. Directed by John Hickok; won two Laurence Olivier Awards in London. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 5. Previews begin 9/29 for a 10/16 opening. Through 12/15. • Samuel Beckett Theatre, 410 W. 42nd St. (212-279-4200).

The Butter and Egg Man
Atlantic Theater Company's 1925 comedy by George S. Kaufman about a young Midwestern man who lands in New York and tries his luck at show business. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews began 9/12 for a 10/2 opening. • Atlantic Theater Company, 336 W. 20th St. (212-239-6200).

Evolution
New York premiere of Jonathan Marc Sherman's "modern morality tale" about an academic's trip to L.A. and the choice he's forced to make between celebrity culture and the love of his life, a girl named Hope. Starring Josh Hamilton, Ione Skye, Keira Naughton, and Peter Dinklage. $15. Wed.–Mon. at 8. Previews begin 9/27 for a 9/30 opening. Through 10/13. • Bleecker Street Theatre, 45 Bleecker St. (212-260-3750).

The Exonerated
Politically charged play crafted from interviews with freed death-row inmates. Stars Richard Dreyfuss and Kyra Sedgwick. $55. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7. Previews begin 10/1 for a 10/10 opening. (See box.) • Bleecker Street Theatre, 45 Bleecker St. (212-307-4100).

Happy Days
Samuel Beckett's *Happy Days* premiered at the Cherry Lane in 1961 and returns directed by Joseph Chaikin, with Joyce Aaron as its sorrowful heroine, Winnie. $45. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. Previews began 9/17 for a 9/29 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

In Real Life
Daniel Sullivan directs Charlayne Woodard (whose breakthrough was in *Ain't Misbehavin'*) in an autobiographical play about her life as a young actress. $45. Tues.–Sun. at 7:30. Sat.–Sun. at 3. Previews began 9/17 for a 10/8 opening. Through 11/10. • Manhattan Theatre Club, Stage II, 131 W. 55th St. (212-581-1212).

Jolson & Company
This new musical about Al Jolson, the legendary "Jazz Singer," follows his epic career (1915–1950) through vaudeville, Broadway, radio, and talkies. $65. Tues.–Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3. Previews began 9/12 for a 9/29 opening. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

Little Ham: A Harlem Jazzical
Con man Little Ham defends Harlem from the mob in this musical based on Langston Hughes's 1936 farce of the same name. $65. Tues.–Sat. at 8, Wed.–Sat. at 2, Sun. at 3. Previews began 9/12 for a 9/26 opening. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Loose Knit
New York women in their thirties knit together and vent together in this comedy by Theresa Rebeck. $40. Wed.–Sat. at 8. Previews begin 9/25 for a 9/27 opening. Through 11/2. • Arts International, 251 Park Ave. So. (212-279-4200).

A Man of No Importance
World premiere of a musical based on the 1994 film about a Dublin bus driver who moonlights with an amateur theater company and gets into trouble with the church for putting on *Salome*. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. Previews began 9/12 for a 10/10 opening. • Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

The Mayor's Limo
From the producer of *Tony 'n' Tina's Wedding* comes this new interactive comedy about a homeless man arrested for urinating on the mayor's limousine. $45. Tues.–Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3. Previews began 9/17 for a 9/25 opening. • Kraine Theatre, 85 E. 4th St. (212-353-3101).

Medea
As part of BAM's twentieth annual Next Wave Festival, Fiona Shaw stars in a Deborah Warner–directed Abbey Theatre production of Euripides' *Medea*. $25–$65. Tues.–Sat. at 7:30, Sat. at 2, Sun. at 3. Previews begin 10/1 for a 10/2 opening. Through 10/12. (See box.) • BAM Harvey Theater, 651 Fulton St., Fort Greene, Brooklyn (718-636-4100).

My Old Lady
A man inherits an apartment, but when he arrives, he finds his father has already installed two tenants, an old lady and her daughter. Written by Israel Horovitz and directed by David Esbjornson. $60. Tues.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. Previews began 9/12 for a 10/3 opening. (See box.) • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

The Junebug Symphony
French physical-theater ensemble evokes a Wonderland-like world full of song, dance, and acrobatics. $10–$30. Thurs.–Sat. at 7, Sat. at 1, Sun. at 3. 9/27–10/13. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

The Water Coolers
A new musical revue about corporate America from Thomas Michael Allen (creator of *Tony 'n' Tina's Wedding*). $50. Tues.–Fri. at 8, Sun. at 7 and 10, Sun. at 3 and 7. Previews begin 9/27 for a 10/13 opening. • Dillons, 245 W. 54th St. (212-239-6200).

★ The World Over
Playwrights Horizons presents hip up-and-comer Keith Bunin's new play, *The World Over*, an epic adventure about the lost prince of a mythical land who travels the world to reclaim his birthright. Seven actors perform more than 30 roles. $50. Tues.–Sat. at 8, Sat. at 3, Sun. at 3 and 7:30. Previews began 9/6 for a 10/1 opening. Through 10/13. • The Duke on 42nd Street, 229 W. 42nd St. (212-239-6200).

Yellowman
Two South Carolinians who grew up as best friends realize on the verge of adulthood that skin color divides. Finalist for the 2002 Pulitzer Prize. $60. Tues.–Sat. at 8, Sat. and Sun. at 2:30, Sun. at 7. Previews begin 10/1 for a 10/22 opening. Through 12/15. • Manhattan Theatre Club Stage I, 131 W. 55th St. (212-581-1212).

PHOTOGRAPH BY NEIL LIBBERT.

Now Playing

Birdy's Bachelorette Party
Celebrate the upcoming wedding of a sweet legal secretary to her construction-worker boyfriend with wacky antics including a lingerie show, karaoke, and a sex-toy demonstration. $60 includes postshow admission to the club. Fri.–Sat. at 8. • Culture Club, 179 Varick St. (212-352-3101).

Blue Man Group: Tubes
You've seen the Intel commercials, now see the painted men in real life. Props include toilet paper and cereal. Popular with tourists and kids. $55–$65. Tues.–Thurs. at 8; Fri. at 7 and 10; Sat. at 4, 7, and 10; Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

★ Burn This
A formidable cast (Catherine Keener, Edward Norton, Ty Burrell, Dallas Roberts) leads the new Signature Theatre Company production of Lanford Wilson's 1987 play. $65. Tues.–Sat. at 8. Wed., Sat., Sun. at 3. • Union Square Theater, 100 E. 17th St. (212-307-4100).

Call the Children Home
A family mystery unfolds in this musical set in a turn-of-the-century New Orleans brothel. $48. Mon., Wed.–Sat. at 8, Sat. at 2:30, Sun. at 3. Through 10/13. • Primary Stages, 354 W. 45th St. (212-333-4052).

Comedy of Errors
Aquila Theatre Company's popular, critically acclaimed adaptation of Shakespeare's comedy, in the style of a "twenties Turkish cartoon dream." $45. Tues.–Fri. at 8, Sat. at 5 and 9, Sun. at 2 and 5. • Theatre Row's Clurman Theatre, 410 W. 42nd St. (212-279-4200).

The Dark Kalamazoo
One-woman show by Oni Faida Lampley about becoming "an SBW—a Strong Black Woman." $35. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews began 9/17 for a 9/25 opening. • Greenwich House Theatre, 27 Barrow St. (212-633-9632).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. Plan on audience participation and mist. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. Cable sex icon Robin Byrd hosts on Wednesdays. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

Endpapers
A new comedy about the office politics of an independent publishing house, by Thomas McCormack, the former CEO of St. Martin's Press. $45–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Variety Arts Theatre, 110 Third Ave. (212-239-6200).

★ Forbidden Broadway 20th Anniversary Celebration
Current targets of this long-running spoof of musicals past and present include: "saucy Fosse" choreography, the "tongue-spraining" lyrical stylings of Steven Sondheim, and "all the Nazi musicals" (*Cabaret, The Producers,* and *The Sound of Music*). $49.50–$57. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

Harlem Song
George C. Wolfe's new musical traces the music and culture of Harlem from the twenties to the present. $20–$55. Sat. at 8, Sun. and Mon. at 7, Sat. at 2 and 5, Sun. at 3. • Apollo Theatre, 253 W. 125th St. (212-307-7171).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. and Sat. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Julius Caesar
Popular experimental group Axis Company presents Shakespeare's *Julius Caesar* as a psychological journey in which the people of Rome are "convicts of their errors." $10. Thurs.–Sat. at 8. Through 11/16. • The Axis Theatre, 1 Sheridan Sq. (212-807-9300).

Late Night Catechism
Another interactive comedy (this one set in Catholic school) from the producers of *Tony 'n' Tina's Wedding*. $40. Wed. at 2, Fri. and Sat. at 8, Sat. and Sun. at 3. Opened 10/3/96. • St. Luke's Church, 308 W. 46th St. (212-239-6200).

Love, Janis
A bio-musical based on the book *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody about "the change," set in Bloomingdale's. $49.50. Tues.–Fri. at 8, Wed., Thurs., Sat., and Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

Modigliani
Revival of Dennis McIntyre's 1978 play about three days in the life of the Italian artist during World War I. $30. Tues.–Sat. at 8, Sat. and Sun. at 2:30. Through 10/6. • St. Peter's Theatre, 619 Lexington Ave., at 54th St. (212-239-6200).

Monday Night Magic
Internationally known magicians munch on glass, puncture flailing assistants with swords, steal your watch, yank rabbits from hats, etc., all in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$65. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

★ Our Lady of 121st Street
Philip Seymour Hoffman directs this Labyrinth Theater Company production of a play by Stephen Adly Guirgis about a group of old friends brought together by the death of a feared and beloved nun from their childhood. $37.50. Mon.–Sat. at 8, Sat. at 3. Extended through 10/12. • CenterStage, 48 W. 21st St., fourth fl. (212-206-1515).

Perfect Crime
Warren Manzi's long-running thriller is about a psychiatrist (Catherine Russell) accused of killing her rich husband, and the police detective (Michael Minor) who falls for her. $40. Mon., Thurs.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3 and 7. • Duffy Theater, Broadway at 46th St. (212-695-3401).

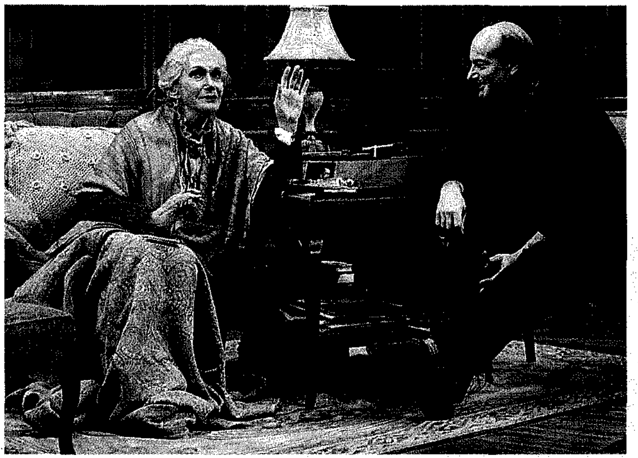
The Prince and the Pauper
A new musical based on the Twain novel, with music and lyrics by Neil Berg, additional lyrics by Bernie Garzia, and book by Garzia and Ray Roderick. $40–$60. Tues.–Thurs. at 7:30, Fri. and Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lambs Theatre, 130 W. 44th St. (212-239-6200).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Ricky Jay: On the Stem
Sleight-of-hand master Ricky Jay's latest show. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Sun. at 7. Through 10/20. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Talent

Golden Oldie



On October 3, Siân Phillips opens, Off Broadway, in the title role of Israel Horovitz's new play, **My Old Lady**. The sixtysomething Welsh actress has worked steadily on the London stage for generations (and in movies from *Dune* to *The Age of Innocence*), but, she says, playing a 94-year-old is a particular challenge. "It is a bit of a stretch," says Phillips (pictured, with Peter Friedman), "especially since she's so spry mentally and quite active physically, whereas everyone's perception of a 94-year-old is some doddery old thing who can hardly move or speak." Fortunately, she had role models: a grandmother who lived to be 95 and an aunt who is "perfectly fine" at 92. Phillips was also inspired by a woman she met one muggy day in London. "She was immaculate. It was a very hot day, but she was cool, collected, and beautifully dressed. Everybody else looked awful. She asked for directions, and I asked if she would like to come to my house to have a glass of water while we looked at a map. She said yes, and we did that, and then she got up to leave, and she said, 'Do you know how old I am?' I said, 'No, I've no idea.' And she said, 'Well, I'm only telling you this to give you a little courage. I am 93. I am one of the first women presidents of the Bank of France!' " While a teacher rather than a bank president, Phillips's Old Lady has a colorful past, relates memories of a long, happy love affair, and is "quite the opposite of a Miss Havisham." (See "Off Broadway: Previews and Openings.") A.C.

Roman Nights
The 25-year friendship between Italian actress Anne Magnani and playwright Tennessee Williams is immortalized in this new play by Franco D'Alessandro. $25–$40. Tues.–Fri. at 8. Sat.–Sun. at 3. Sat. at 8. • DR2 Theatre, 103 E. 15th St. (212-239-6200).

She Stoops to Conquer
This British class comedy wowed the 1773 Covent Garden crowd. Now Miss Hardcastle and Mr. Marlow come to St. Mark's Place. $30–$40. Tues. at 7, Thurs.–Sat. at 8, Wed., Sat., and Sun. at 2. Through 11/10. • Pearl Theatre, 80 St. Mark's Pl. (212-598-9802).

Split
Award-winning playwright Michael Weller's comic drama documents the breakup of a "perfect couple" and the effect it has on their friends. $35. Mon., Wed.–Sat. at 8, Sat. at 3, Sun. at 7. Through

PHOTOGRAPH BY CRAIG SCHWARTZ.

10/20. • The Lion Theatre, 410 W. 42nd St. (212-279-4200).

Stomp
A boisterous riot of found-object percussion. $35–$60. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. Opened: 2/27/94. • Orpheum, 126 Second Ave. (212-477-2477).

★ Take Me Out
Remember all that flap about Mike Piazza, is he or isn't he? Well, Richard Greenberg's new play (a co-production with London's Donmar Warehouse) is about a baseball player at the top of his game who is, and comes out as such to the media. $45. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. Through 9/29. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Three-Cornered Moon
Keen Company revives this 1933 screwball comedy about a Brooklyn family facing financial ruin. $15. Wed.–Sat. at 8, Sun. at 5. Through 9/29. • Blue Heron Arts Center, 123 E. 24th St. (212-560-7284).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. Wonderfully tacky—and, with more than 4,000 performances, it's lasted longer than a lot of real marriages. $75–$80. Thurs.–Sun. at 7, Sun. at 2. Resumes performances 9/29. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's well-paced drama, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Sat. at 8, Sat. and Sun. at 3. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world, from those who have experienced terrible abuse to those who have invented cute nicknames for what lies "down there." $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

A Clockwork Orange
The old in-out, ultraviolent gorgeosity is back, courtesy of Godlight Theatre Company. $15. Wed.–Sat. at 8. 10/2–10/19. • Manhattan Theatre Source, 177 MacDougal St. (212-501-4751).

Abra-Cashetta
"Turning tricks as never before," drag enchantress Cashetta reinvents herself as a magician. Expect silk flowers and confetti to fly . . . $10. Sundays at 10. Through 10/13. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

Acme Miniature Circus
Authentic Victorian-style flea circus. Naturally, no dogs allowed. $8. Sat. and Sun. at 12 P.M. and 1 P.M. Through 12/31. • Palace of Variety in Times Square, 125 W. 42nd St. (212-726-1935).

Between Iraq and a Hard Place
Comedienne Jill Turnbow's one-woman show about entertaining the troops on a cruise ship in the Persian Gulf during Operation Desert Storm. $22. Wed.–Sun. at 8. Through 10/6. • The Producers Club, Royal Theater, 358 W. 44th St. (212-206-1515).

The Bindlestiff Family Cirkus
The neo-primitive circus troupe brings vaudeville back to 42nd Street with its ever-changing variety show. $15. Fri.–Sat. at 7, 9, and 10:30, Sun. at 4, 6, and 8. See www.bindlestiff.org for a complete schedule. Through 12/31. • The Palace of Variety at Chashama, 125 W. 42nd St. (877-246-3537).

Black 2: Broadway
This monthly series celebrating performers of color kicks off on Monday with "four divas and a divo." $25. 9/30 at 8. • B.B. King Blues Club, 237 W. 42nd St. (212-307-7171).

The BlakTino Performance Series
BAAD! presents new works about subjects ranging from the politics of hair to life in the projects. $10–$15. Schedule varies; call for details. Through 10/19. • Bronx Academy of Art and Dance, 841 Barretto St., Hunts Point, South Bronx (718-842-5223).

The Charity That Began at Home
Last performed in England in 1917, this comedy about put-upon do-gooders has been resurrected by the Mint Theater Company. $19 during previews; $35 thereafter. Tues.–Thurs. at 7, Fri. and Sat. at 8, Sat. and Sun. at 2. Previews begin 9/27 for a 10/7 opening. Through 10/27. • Mint Theater, 311 W. 43rd St. (212-315-0231).

The Chip Deffaa Invitational on 42nd Street
New York *Post* entertainment writer Chip Deffaa curates this theater festival of 25 shows. For a detailed schedule, see www.chashama.org. $15. Through 10/15. • Chashama, 135 W. 42nd St. and 111 W. 42nd St. (212-206-1515).

Clarence Darrow
A new look at the defense attorney for Leopold and Loeb and Charles Darwin. $25. Wed.–Sat. at 8, Sun. at 2. Through 10/13. • The Independent, 52A W. 8th St. (212-206-1515).

Connections
Online dater Vernon Church's new comedy about looking for love on the Internet. $25. Tues.–Sun. at 8, Sat. and Sun. at 3. Through 10/20. • Theater for the New City, 155 First Ave. (212-206-1515).

Craft
Manhattan marijuana-delivery-service guys scour the Lower East Side to recover a lost package of cocaine. $15. Thurs.–Sat. at 8:30, Sun. at 4. Through 10/6. • HERE, 145 Sixth Ave. (212-647-0202).

Criss Angel Mindfreak
A futuristic illusion and escape-art show. $15–$55. Mon. and Wed.–Sat. at 8, Fri. at 10:30, Sun. at 7, Sat. at 2 and 5, Sun. at 3. • The World Underground Theatre, Broadway, at 43rd St. (212-307-4100).

Estrogenius 2002
Festival of short plays by women. $10–$15. Wed.–Fri. at 8, Sat. at 7 and 9. Through 9/28. • Manhattan Theatre Source, 177 MacDougal St. (212-501-4751).

Faster
Rattlestick Theatre presents a new play by Adam Rapp about two scam artists caught in a heat wave and preparing to sell a little girl. $35. Mon., Wed.–Sun. at 8. Through 10/13. • Rattlestick Theater, 224 Waverly Pl. (212-627-2556).

Food for Thought: Lunch-Hour Theatre
Lunch-hour readings of one-act plays. This month: Mamet, Miller, Williams, and Christie. $38. Mon., Wed., and Thurs. 1–2. Through 12/19. • National Arts Club, 15 Gramercy Park So. (212-362-2560).

The Glamazons
Russ Meyer would be so proud. $12. Sun. at 8. Through 9/29. • Fez Under Time Cafe, 380 Lafayette St. (212-533-2680).

Glossing Over
A parody of that TV show whose host pretends to talk to dead people. $25. Wed.–Sun. at 8:30. Through 10/27. • Altered Stages, 212 W. 29th St. (212-206-1515).

Golden Boy
Three former *Sopranos* cast members appear in this production of this 1937 boxing drama by Clifford Odets (who went on to do the screenplay for *The Big Sleep*). $15. Wed–Sun. at 8. Through 10/12. • The Theater at Raw Space, 529 W. 42nd St. (212-479-7719).

Hollywood Nurses
Good nurses go bad in this new comedy based on sixties pulp novels. $15. Schedule varies; call for details. • Chashama, 135 W. 42nd St. (212-206-1515).

J'Ai Deux Amours: A Journey With Josephine Baker
Todaz Woman Productions presents this one-woman show about Josephine Baker's rise from street performer to spy to star. $25–$35. Fri.–Sun. at 7:30, Sun. at 2:30. Through 9/29. • Clark Studio Theater, Lincoln Center (212-252-2257).

Jacques Brel Is Alive and Well and Living in Paris
NYU's Steinhardt School of Education revives this 1968 musical about the wry, romantic Belgian singer in love with Paris. $15. Thurs.–Sat. at 8, Sun. at 3. Through 10/6. • Provincetown Playhouse, 133 MacDougal St. (212-998-5281).

★ Just Piddlin': A Dirt Road Operetta
Southern stereotypes introduce themselves in song. The show runs under an hour, was developed at a workshop led by Karen Finley, and features a dream ballet! $12. Thursdays at 7. Through 9/26. • The Duplex, 61 Christopher St. (212-255-5348).

La Musica/Talk to Me Like the Rain and Let Me Listen . . .
How's this for a double bill? Experimental theater company MC99 presents the world premiere of Marguerite Duras's *La Musica* and a multimedia production of Tennessee Williams's 1945 *Talk to Me Like the Rain and Let Me Listen* . . . $20. Thurs.–Sat. at 8, Sun. at 7. Through 9/29. • Connelly Theater, 220 E. 4th St. (212-414-5259).

MedeaMachine
Bloodthirsty girls in their panties = sexy? This former FringeNYC 2002 show about female serial killers dares to ask the question. $15. Thurs.–Sun. at 8. Through 9/29. • Present Company Theatorium, 196-198 Stanton St. (212-420-8877).

★ Mono
Steven Tanenbaum's interactive cult hit is set in a Lower East Side bar and stars a French sock puppet. Here's a twist: Please turn your cell phones *on*. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

★ The Paradise Project
Experimental legend John Kelly debuts a new piece based on the 1945 film *Les Enfants du Paradis* (*Children of Paradise*). $10–$20. Schedule varies; call for details. Through 9/28. • The Kitchen, 519 W. 19th St. (212-255-5793).

People Are Wrong!
Rock opera about a suburban couple's corruption. The show was created by the Loser's Lounge collective, which includes members of the Psychedelic Furs and They Might Be Giants. $12–$35. Mondays at 7 and 9:30. Through 9/30. • Joe's Pub, 425 Lafayette St. (212-239-6200).

Peter and Vandy
The Paradise Theatre Company's new play in vignettes about a young urban couple and their struggles with intimacy. $15. Thurs.–Sat. at 8, Sun. at 3. Through 10/12. • Paradise Theatre, 64 E. 4th St. (212-206-1515).

The Pumpkin Pie Show: The Birds and the Bees
The Pumpkin Pie Show thinks it's time it had a talk with you about the changes your body's been going through, and it's backed up by a rock band. Not for kids. $15. Fri. and Sat. at 10:30. 9/27–11/2. • Red Room, 85 E. 4th St. (212-206-1515).

Saint Latrice
A play about a 13-year-old food demonstrator and her fractured relationship with a 40-year-old carpet salesman. Inspired by Mexican devotional art and Hans Christian Andersen. $15. Thurs.–Sun. at 8. Through 9/29. • P.S. 122, 150 First Ave. (212-477-5288).

Shady Maids of Haiti
In this latest offering from far-out writer-director James Jahnke, an exiled French poet and his syphilitic wife play games of sex and power in Haiti during the slave revolution of 1804. $15. Wed.–Sun. at 8. 9/27–10/19. • SoHo Rep at Walker Space, 46 Walker St. (646-221-4021).

Trueblinka
Adam Rapp's play about Southern religious fanatics gets a world premiere as the first show in *The Twilight Series*, a late-night theater showcase from Last Minute Productions. $15. Thurs.–Sat. at 11. Through 10/12. • Maverick Theater, 307 W. 26th St. (212-206-1515).

Uncle Jimmy's Dirty Basement
Demented puppet-theater group the Elementals join self-described "post-Freudian jazz-punk cabaret" troupe Coocoohandler. $10–$15. Fri. at 8, 9/20–10/25. Sat. at 8, 10/12–10/26. • Bowery Poetry Club, 308 Bowery (212-308-8193).

We Were There
Two boys meet on the eve of the Stonewall Riots and stay friends for 30 years. $15. Thurs.–Sat. at 8, Sun. at 3. Through 10/20. • Bank Street Theatre, 155 Bank St. (212-696-8561).

Young Playwrights Festival 2002
Festival founded by Stephen Sondheim more than twenty years ago continues with several new plays by talented teenagers from around the country. $30. Schedule varies; call 212-594-5440 for details. 9/26–10/26. • Alternative Space at Cherry Lane Theatre, 38 Commerce St. (212-279-4200).

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

Cleve Gray
Three new series of abstract paintings by this painter whose monumental 1974 mural, *Threnody*, a memorial to those who died in the Vietnam War, was recently reinstalled at the Neuberger Museum of Art in Purchase, New York; through 10/12. • Berry-Hill, 11 E. 70th St. (744-2300).

Annie S. Johnson
Deft watercolor and drawings of landscapes, portraits, and domestic scenes by an artist (1853–1937) who lived in New Haven, Connecticut; through 10/26. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

★ Roy Lichtenstein
A 53-foot-long maquette, preparatory drawings, collages, and source materials relating to the late artist's recently installed mural in the Times Square subway station at 42nd Street and Broadway; through 10/19. • Mitchell-Innes & Nash, 1018 Madison Ave. (212-744-7400).

★ Markus Lüpertz
New paintings from the series "Semiramis," inspired by the hanging gardens of Babylon built by Queen Semiramis; through 11/16. • Knoedler, 19 E. 70th St. (212-794-0550).

★ A. R. Penck
Recent paintings that build on the German artist's knowledge of cybernetics, information theories, behavioral science, and non-Western traditions of art, and consist of brusquely rendered abstract and representational pictographs; through 11/2. • Werner, 4 E. 77th St. (212-988-1623).

György Roman
Dark, expressionistic paintings of figures in interiors and urban scenes by a Hungarian artist (1903–1981); through 11/9. • Gat, 1100 Madison Ave. (212-327-0441).

★ Andy Warhol
Paintings from the artist's "Piss" and "Sex Parts" series from the seventies and early eighties, and drawings of males nudes dating from the fifties to the late seventies; through 11/2. • Gagosian, 980 Madison Ave. (212-744-2313).

57th Street Area

Alexander Calder
Seven signature small-scale sculptures, including standing mobiles, studies for larger works, and a fanciful little bird; through 10/12. • Ameringer Yohe, 20 W. 57th St. (212-445-0051).

★ Preston Dickinson
The first one-person exhibition of the American Precisionist's still lifes and landscapes since the Whitney Museum's 1980 retrospective; through 10/26. • Zabriskie, 41 E. 57th St. (212-752-1223).

★ Toland Grinnell
Hybrid sculptural works that suggest exaggerations of objects designed for leisure activities, among them a matched set of 34 portable trunks housing everything from his and her sinks to a wine cellar; through 10/19. • Boone, 745 Fifth Ave. (212-752-2929).

★ Andrew Masullo
Small-scale abstract paintings that juxtapose quirky geometric shapes of white and brilliant color; through 10/19. • Washburn, 20 W. 57th St. (212-397-6780).

Kit Rank
Paintings depicting the artist's surroundings in Sicily, where she has worked for the last two years; through 10/19. • McKee, 745 Fifth Ave. (212-688-5951).

★ Bettye Saar
"Colored: Consider the Rainbow," recent autobiographical assemblages and collages that portray the tangled roots of the artist's ancestry and are her interpretation and perception of prejudice; through 11/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

Soho and Tribeca

★ Michael Byron
Selections from the artist's "Amitin Notebook Project," of images painted, drawn, and collaged onto the pages of an antique notebook; through 10/26. • Inglett, 100 Wooster St. (212-343-0573).

★ Chuck Connelly
Paintings from the past three years that capture the urban-meets-suburban character of the artist's Philadelphia neighborhood; through 10/12. • Lennon, Weinberg, 560 Broadway (212-941-0012).

★ Kaffe Fassett
Elaborately patterned and collaged textile works in Scottish yarn by a former Missoni designer; through 10/26. • Ross, 568 Broadway (212-343-2161).

★ Jim Shaw
A fictional historical tableau that depicts the studio of a painter involved in O-ism, a pseudo-religion whose beliefs included the notion of a female deity, of time going backward, and a prohibition on figurative art; through 10/26. • Swiss Institute, 495 Broadway (212-925-2035).

★ Rosie Lee Tompkins
Brilliantly colored, geometrically patterned quilts by a Northern Californian African-American quiltmaker who was born in 1936 and grew up helping her mother "piece" quilts in rural Arkansas; through 11/23. • Blum, 99 Wooster St. (212-343-0441).

★ Richard Woods
Super Tudor, an installation of printed patterned floors, walls, and art objects that references various architectural and art-historical styles; through 10/19. • Deitch, 76 Grand St. (212-343-7300).

Chelsea

★ Doug Aitken
Two new video installations, *new skin* and *on*, that are perceptual investigations of time; through 10/26. • 303, 525 W. 22nd St. (212-255-1121).

★ Michael Anderson
Collages that fuse thousands of poster fragments that the artist tears from walls and billboards in New York and other cities; through 10/19. • 529 W. 20th St. (212-414-9810).

★ Will Cotton
Paintings of young girls in fantasy landscapes of pastry and custard, made over the past few months in Giverny, France, where the artist worked under a residency grant from the Monet Foundation; through 10/19. • Boone, 541 W. 24th St. (212-752-2929).

★ Russell Crotty
Diagrammatic ballpoint pen-on-paper drawings that depict the artist's nighttime observations from his observatory high in the hills of Malibu, California, mounted to globes suspended from the gallery's ceiling; through 10/26. • CRG, 535 W. 22nd St. (212-229-2766).

★ Wim Delvoye/Hope Atherton
Nine stained-glass windows in the medieval tradition depicting erotic and medical X-ray imagery/An installation and drawings that explore the act of sacrifice. Through 10/26. (See box.) • Sperone Westwater, 415 W. 13th St. (212-999-7337).

Thierry Despont
Large-scale paintings of nebulas by the architect-designer; through 10/19. • Marlborough Chelsea, 211 W. 19th St. (212-463-8634).

Winka Dubbeldam
An interactive digital environment by the New York-based Dutch architect; through 10/19. • Taylor, 535 W. 22nd St. (646-230-0992).

★ Tracey Emin
I Think It's in My Head, a new installation by the British artist known for her frankly confessional themes; through 10/19. • Lehmann Maupin, 540 W. 26th St. (212-965-0753).

★ Bart Exposito/Steve Keister
Abstract paintings and drawings by a Los Angeles artist/Sculptures inspired by Olmec imagery and constructed from Styrofoam packing material. Through 10/12. • Maynes, 529 W. 20th St. (212-741-3318).

★ Gary Hill
Recent video installation works that examine the threshold of where language begins and ends; through 10/19. • Gladstone, 515 W. 24th St. (212-206-9300).

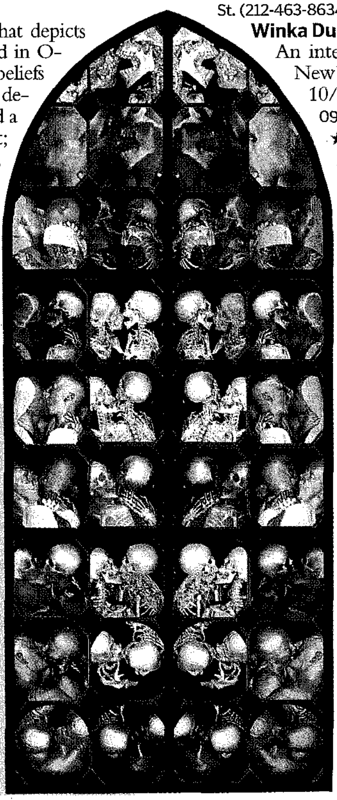
★ Robert Longo/Jim Shaw
Monumentally scaled charcoal drawings of massive waves, each one named after a famous surfing beach/Thrift-store paintings that reference the artist's invented religion, O-ism (see "Soho and Tribeca" above). Through 10/26. • Metro Pictures, 519 W. 24th St. (212-206-7100).

★ Georgia Marsh
Recent paintings on silk laminated to stretched canvas that bring to

Talent

Insider Art

Last spring, **Wim Delvoye** showed off *Cloaca,* his 33-foot machine that simulates human digestion—a work that would have no doubt pleased Mary Shelley—at the New Museum of Contemporary Art. Now the Belgian artist has moved on to the meatpacking district, where he's filled Sperone Westwater with more gothic inventions, among them his "stained glass" (pictured, *Stained-Glass Window (Polyhymnia),* 2001–2002), for which he's sandwiched decidedly secular images like medical X-rays and his own erotic X-rays between glass and installed them in the gallery's windows. (Through October 26; see "Galleries: Solos.")

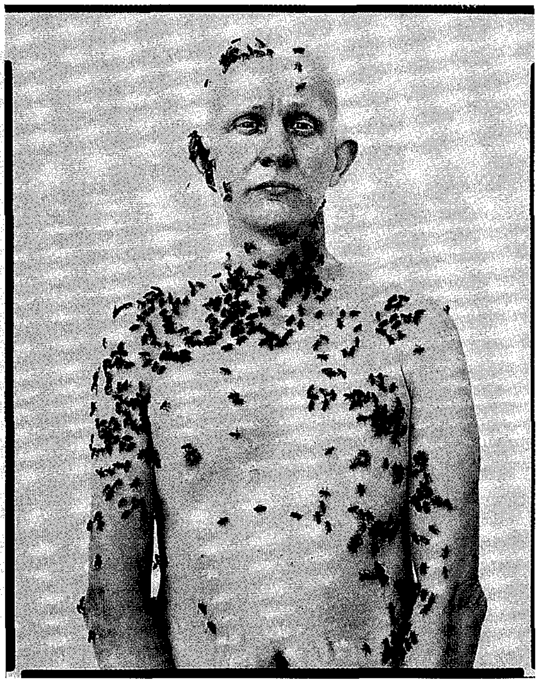


PHOTOGRAPH COURTESY OF SPERONE WESTWATER.

Photography

Face Time

There are few smiling faces in **Richard Avedon: Portraits**, at the Metropolitan Museum of Art: The witty whiz kid of American fashion photography (whose early career inspired the character in the Hollywood musical *Funny Face*) has always taken an elegiac, Eakins-like approach to portraiture. Through his lens, the famous—Marilyn Monroe, Ezra Pound, Alberto Giacometti, Vladimir Horowitz—and the unfamous (pictured, *Ronald Fischer, Beekeeper, May 9, 1981, Davis, California*) offer a glimpse of their inner selves that is both frankly discomforting and startlingly generous. (September 26 through January 5; see "Museums.")



mind elements of Chinese scroll painting, Greek vase decoration, and eighteenth-century wallpaper panels; through 10/26. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Laura Mosquera/Nina Levy
Paintings of people in social situations, such as dinner parties and gallery openings, isolated against fields of color and floating geometries/Lifelike sculptures and photographs that are exaggerated self-portraits. Through 10/26. • Feigen, 535 W. 20th St. (212-929-0500).

★ Ross Neher/Jeff Way
Early and recent paintings by two artists who have been exhibited in New York since the early seventies, including figurative and abstract work by both; through 9/28. • Algus, 511 W. 25th St. (212-242-6242).

★ Alan Ruppersberg
A selection of the artist's drawings dating from 1973 to 1980; through 10/26. • Burgin, 243 W. 18th St. (212-462-2668).

Jonathan Santlofer/Andy Warhol
New graphite drawings that depict famous artists intruding upon their most famous images/A selection of silkscreen prints. Through 10/19. • Kempner, 501 W. 23rd St. (212-206-6872).

★ Richard Serra
Line drawings created using a stylus on the reverse side of a piece of paper laid over a pool of melted paintstick; through 10/19. • Gagosian, 555 W. 24th St. (212-741-1111).

★ Sam Taylor-Wood
Two new silent films, *Breach* and *Pietà*, and a group of photographs, including "The Passion Cycle," a series depicting a couple making love in an ornately appointed bedroom; through 11/2. • Marks, 523 W. 24th St. (212-243-0200).

Gé-Karel van der Sterren
Paintings of overripe Arcadian scenes that suggest an earthly Eden on the verge of its fall; through 10/19. • Urbach, 526 W. 26th St. (212-627-0974).

★ Claude Viallat
Recent paintings by a French artist who is known for his use of a shape that evokes a net or flat knot; through 10/12. • Cheim & Read, 547 W. 25th St. (212-242-7727).

Other

★ Arne Jacobsen
An exhibition celebrating the 100th anniversary of the birth of the Danish designer through his chairs, steel flatware, lamps, and other objects; 9/27–11/9. (See box.) • Scandinavia House, 58 Park Ave. (212-879-9779).

Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

Elke Krystufek
Photographs, paintings, videos, and an installation; through 10/13. • conTEMPorary, 14 Charles Lane (212-807-6669).

Group Shows

57th Street Area

★ Cohan
"The Heavenly Tree Grows Downward: Selected Works by Harry Smith, Philip Taaffe, and Fred Tomaselli," paintings by the late painter, filmmaker, folklorist, anthropologist, and magician Harry Smith (1923–1991) and by two of his admirers; through 10/19. • 41 W. 57th St. (212-755-7171).

★ Neuhoff
"The Gesture: Movement in Painting and Sculpture," works by Di Suvero, Goldberg, Kline, Mitchell, Motherwell, Nares, Venet, others; through 10/19. • 41 E. 57th St. (212-838-1122).

★ UBS/PaineWebber
"The Decorative Arts of New York 1700–1900: The Wunsch Collection From the New York State Museum." More than 135 objects and artworks—among them silver, furniture, ceramics, and paintings—that show the aesthetic influence of European high style on urban and rural New York craftsmen; 9/26–12/6. • 1285 Sixth Ave. (212-713-2885).

Soho and Tribeca

★ Art in General
"Art in General on Canal," commissioned public art projects on and around Canal Street by Buckingham, Gardiner, Haye, Schimert, The PARbros, others; through 2/1/03 (call gallery for locations and tour information); "With(in)," works by artists from Thailand and New York who explore contemplative space; through 12/21. • 79 Walker St. (212-219-0473).

Kind
Works by Skyllas, Stagg, Tyler; through 10/19. • 136 Greene St. (212-925-1200).

Chelsea

★ Cooper
Works by Baer, Flavin, LeWitt, Smith; through 10/12. • Cooper, 534 W. 21st St. (212-255-1105).

★ Gagosian
"Ferus," works that were shown at the legendary Los Angeles gallery (1957–1967) and selected for this show by its former director, Irving Blum, by Altoon, Bell, Diebenkorn, Judd, Kauffman, Ruscha, Warhol, others; through 10/19. • Gagosian, 555 W. 24th St. (212-741-1111).

Klagsbrun
Drawings by El Hanani; paintings by Brown; photographs by Sullivan; through 10/12. • 526 W. 26th St. (212-243-3335).

Snyder
"Austere Geometry (1955–1975)," works by five painters—Karl Benjamin, Frederick Hammersley, Tadaaki Kuwayama, John McLaughlin, and Sidney Wolfson—who worked in an austere geometric style; through 10/26. • 601 W. 29th St. (212-871-1077).

★ White Columns
"Gloria: Another Look at Feminist Art in the 1970s," works by Anderson, Antin, Grossman, Jonas, Mendieta, Ono, Ukeles, Wilson, others; through 10/20. • 320 W. 13th St. (212-924-4212).

Photography

Jonathan Anderson and Edwin Low
Collaborative silver gelatin photographs of the Danish National Gymnastic team performing awesome feats; through 10/29. • Stevenson, 338 W. 23rd St. (212-352-0070).

Bateman
"Vintage New York, Photographs 1947–1988," images of the city and its residents by A. Arbus, Blair, Friedman, Levy, Martone, Stein, Steinhardt; through 10/19. • Bateman, 560 Broadway (212-925-7951).

★ Peter Campus
Videos and photographs from the seventies and recent single-channel videos; through 10/26. • Tonkonow, 535 W. 22nd St. (212-255-8450).

Dieter Appelt/Fazal Sheikh
Zone Tableau, a grid of nine photographs that show the artist's head secured upside-down in a viselike structure/Images of a farming community in the Grande Sertão Veredas National Park in Brazil. Through 10/19. • Pace/MacGill, 32 E. 57th St. (212-759-7999).

★ Lee Friedlander
Recent photographs of landscapes in the Sonoran Desert that meld foreground, middle ground, and background in a maze of branches, rocks, or cactus; through 10/11. • Borden, 560 Broadway (212-431-0166).

★ Georgina Houghton/Marvin E. Newman
Albumen-process photographs from the 1870s by a London medium and her photographer-collaborator, Frederic Hudson, that purport to depict ghosts/A series of photographs from 1951 that capture shadows cast by pedestrians on the pavements of downtown Chicago. Through 11/14. • De Lellis, 47 E. 68th St. (212-327-1482).

★ International Center of Photography
"Winogrand: 1964." Photographs shot by the photographer (1928–1984) during a road trip across America that show the country in transition, mired in the struggles of the civil-rights movement and poised at the beginning of the Vietnam War; through 12/1. • "Step Right This Way: The Photographs of Edward J. Kelty." Photographs of early-twentieth-century circuses and circus performers by a professional wedding and event photographer based in midtown Manhattan; through 12/1. • "Aftermath: Reflections on the Anniversary of September 11." Photographs taken by women's-rights activists in Taliban-controlled Afghanistan; photographs recording the aftereffects of the collapse of the World Trade towers by Jeff Mermelstein, and digital photographs recovered from the camera of Bill Biggart, the only photojournalist to be killed on September 11; through 12/1. • 1133 Sixth Ave. (212-857-0000), Tues.-Thurs. 10-5, Fri. 10-8 (5-8 p.m. voluntary contribution), Sat. and Sun. 10-6; $9, $6 students and seniors.

★ Justine Kurland
Photographs of women in communes, working nude

PHOTOGRAPH © RICHARD AVEDON/COLLECTION OF THE ARTIST, COURTESY OF FRAENKEL GALLERY, SAN FRANCISCO.

in their gardens; through 10/13. • Gorneyy Bravin + Lee, 534 W. 26th St. (212-352-8372).

★ Edwin Hale Lincoln
Platinum prints of New England wildflowers by a botanist (1848–1938), all drawn from his eight-volume portfolio, *Wild Flowers of New England*; through 10/26. • York, 21 E. 65th St. (212-772-9155).

Melville McLean
Large- and small-format color photographs of landscapes in Maine and the desert southwest; through 10/26. • Alexandre, 41 E. 57th St. (212-755-2828).

★ Laurent Millet
The artist's photographs of his surreal found-object sculptures; through 10/26. • Mann, 210 Eleventh Ave. (212-989-7600).

★ Daido Morimaya
Black-and-white photographs taken during one month in New York in 1971; through 11/2. • Roth Horowitz, 160a E. 70th St. (212-717-9067).

★ Silverstein
"The New Bauhaus," vintage photographs taken by the staff and students of the Chicago Institute of Design from 1937 to 1971, among them Callahan, Josephson, Kepes, Metzker, Moholy-Nagy, Newman, Siskind, others; through 11/9. • 504 W. 22nd St. (212-627-3930).

★ James VanDerZee
Thirty rare gelatin silver prints dating from 1907 to 1954 by Harlem's preeminent photographer (1886–1983), including studio portraits and images of architectural landmarks, parades, funerals, and social clubs; through 11/2. • Rosenfeld, 24 W. 57th St. (212-247-0082).

★ Virginia Beahan and Laura McPhee/Wynn Bullock
New, large-scale color photographs taken during the artists' recent travels across the United States/A selection of works dating from 1950 to 1970 in which the nude was the primary focus. Through 11/2. • Miller, 20 W. 57th St. (212-397-3930).

★ Jeff Wall
New large-scale black-and-white photographs and backlit transparencies that depict obscure moments or events from everyday life, as well as a staged tableau shot on a set the artist created in his Vancouver basement to replicate a basement in Harlem; through 11/2. • Goodman, 24 W. 57th St. (212-977-7160).

★ Sabine Weiss
Views of Paris by day and night and images of children, most of them taken in the fifties; through 11/2. • Klotz/Sirmon, 511 W. 25th St. (212-741-4764).

Museums

American Craft Museum
"From the Kilns of Denmark: Contemporary Danish Ceramics." A survey of ceramics produced in Denmark since 1982; 10/1–1/5/02. • "Elegant Fantasy: The Jewelry of Arline Fisch." A survey of the jewelry artist's collars and body ornaments, which incorporate such textile techniques as weaving and crochet; 10/1–1/5/03. • "September 11: Artists Respond." More than 60 works in fiber, wood, glass, metal, clay, and other mediums made by artists across the country in response to the events of September 11, 2001; through 1/5/03. • 40 W. 53rd St. (212-956-3535), daily 10–6, Thurs. 10–8 (pay what you wish 6–8); $7.50, $4 students and seniors.

American Folk Art Museum
★ "American Anthem: Masterworks From the American Folk Art Museum." More than 250 objects from the museum's permanent collection, including paintings, sculpture, quilts, furniture, and pottery; through 1/5/03. • 45 W. 53rd St. (212-265-1040), Tues.–Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
• Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for daily space shows); $12 suggested contribution, $9 students and seniors, $7 children.

Asia Society and Museum
★ "The Native Born: Contemporary Aboriginal Art From Ramingining, Australia." A traveling exhibition of Aboriginal bark paintings, weavings, and wood sculptures organized by the Museum of Contemporary Art, Sydney; through 1/5/03. • 725 Park Ave. (212-288-6400), Tues.–Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

Bard Graduate Center for Studies *in* the Decorative Arts
★ "Hungarian Ceramics From the Zsolnay Manufactory, 1853–2001." More than 200 objects and designs created by the well-known factory since its founding; through 10/13. • 18 W. 86th St. (212-501-3000), Tues.–Sun. 11–5 (Thurs. to 8); $3, $2 students and seniors.

Bronx Museum of the Arts
★ "AIM 22." Works by 36 emerging artists who participated in the museum's "Artist in the Marketplace" program; through 10/13. • "The Studio Portrait: A Collaborative Project by Carol Sun." An installation of nineteenth- and twentieth-century photographs of African-Americans from the museum's permanent collection; through 10/13. • "María Elena González: Mnemonic Architecture." A floor installation of white beads arranged to re-create the floor plan of the artist's childhood home in Havana; through 10/13. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon–9, Thurs.–Sun. noon–6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
★ "Exposed: The Victorian Nude." The first exhibit to survey the full range of representations of the nude during the reign of Queen Victoria, from 1837 to 1901, including works by Lawrence Alma-Tadema, Edward Burne-Jones, Frederic Leighton, Dante Gabriel Rossetti, and others; through 1/5/03. • ★ "Judy Chicago: *The Dinner Party*." The feminist sculptor's best-known work, which she recently gave to the museum, an installation consisting of a dinner table and 39 place settings representing 39 successful women, executed between 1974 and 1979 by some 400 women working as ceramicists, needleworkers, and china painters; through 2/9/03. • "Photographs of Ground Zero by G. N. Miller." Images of ground zero shot in the chaos of September 11 and 12, 2001, by a New York *Post* staff photographer; through 10/14. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.–Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

Dia Center for the Arts
★ "Jo Baer: The Minimalist Years, 1960–1975." The artist's first solo museum exhibition in the United States since 1975, of hard-edge minimal paintings and drawings made during the years she lived in New York City; through 6/15/03. • Jorge Pardo and Gerhard Richter: *Refraction*." The former's design of Dia's ground floor is interwoven with the latter's paintings; through 6/15/03. • "Diana Thater: Knots + Surfaces." A large-scale multi-projection video installation; through 3/29/03. • 548 W. 22nd St. (212-989-5566), Wed.–Sun. noon–6; $6, $3 students and seniors.

Drawing Center
"Kay Rosen, Collages 1999–2002"; through 10/26. • 35 Wooster St. (212-219-2166), Tues.–Fri. 10–6, Sat. 11–6; donation suggested.

Frick Collection
★ "Poussin, Claude, and Their World: Seventeenth-Century French Drawings From the École des Beaux-Arts, Paris." Drawings by Nicolas Poussin and Claude Lorrain, as well as by lesser-known artists such as Sebastian Bourdon, Charles Le Brun, Eustache Le Sueur, and Simon Vouet; through 12/1. • 1 E. 70th St. (212-288-0700); Tues.–Sat. 10–6 (Fri. to 8:45), Sun. 1–6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery
★ "Between Word and Image: Modern Iranian Visual Culture." Paintings, sculpture, revolutionary posters, and black-and-white photographs made by Iranian artists in the sixties and seventies; through 12/7. • 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11–6, Wed. 11–8, Sat. 11–5; $2.50 suggested donation.

Solomon R. Guggenheim Museum
★ "Moving Pictures." Photographs and video works from the seventies to the present, drawn primarily from the museum's collection, by Marina Abramovic, Vito Acconci, Stan Douglas, Andreas Gursky, Bruce Nauman, and others; through 1/12/03. • ★ "Bill Viola: Going Forth by Day." A new five-part, projected digital image cycle that is experienced architecturally and explores themes of human existence; through 1/12/03. • "Connecting Museums." The first of a series of exhibitions marking the museum's alliance with the State Hermitage Museum and the Kunsthistorisches Museum, in which each museum will have concurrent exhibitions of a signature artwork from each museum's collection; here, in New York, the Guggenheim will show its Manet, *Before the Mirror* (1876), the Hermitage's Rembrandt, *Portrait of Baertje Martens* (circa 1640), and the Kunsthistorisches's Velázquez, *Infanta Margarita Teresa in a Pink Gown* (1654); through 10/20. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.–Wed. 9–6, Fri. and Sat. 9–8 (Fri. 6–8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Jewish Museum
★ "The City of K.: Franz Kafka and Prague." Photographs, manuscripts, and books set in a series of multimedia environments that place the German-Jewish writer in the context of the city in which he grew up; through 1/5/03. • "To Commemorate September 11." A photograph by Jeff Mermelstein taken in afternoon of September 11 and depicting J. Seward Johnson's sculpture *Double Check*, one of the few artworks to survive the fall of the World Trade Center; through 9/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11–5:45; Thurs. 11–8 (Thurs. after 5, pay what you wish), Fri. 11–3, Sun. 10–5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art
★ "Richard Avedon: Portraits." A retrospective of the preeminent photographer's portraiture, including images of well-known writers, artists, actors, military leaders, and politicians; a series of portraits of his father in the years just prior to his death; and his portrayals of westerners from the series "The American West"; 9/26–1/5. (See box.) ★ "Gauguin in New York Collections: The Lure of the Exotic." Paintings, sculptures, drawings, ceramics, and prints from all periods of the artist's career, drawn from public and private collections in New York State and including more than 50 works from the museum's own holdings; through 10/20. • "Portraits." A selection of photographic portraits from the first 100 years of photographic portraiture, from early French and American daguerreotypes through the work of Diane Arbus; through 1/12/03. • "Cultivated Landscapes: Reflections of Nature in Chinese Painting With Selections From the Collection of Marie-Hélène and Guy Weill"; through 2/9/03. • "Arms and Armor for the Permanent Collection: Notable Acquisitions Since 1991"; through 6/29/03. • "Cityscapes by Klee and Feininger." Cityscapes, real and imaginary, by the two Bauhaus colleagues; 9/25–1/26/03. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.–Thurs. and Sun. 9:30–5:30, Fri. and Sat. 9:30–9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.–Sun. 9:30–4:45 (closes at 5:15 between April and September); $12, $7 students and seniors.

MoMA QNS
"A Walk Through Astoria and Other Places in Queens: Photographs by Rudy Burckhardt." Two unpublished albums of photographs taken in Queens by the Swiss-born photographer, filmmaker, and painter; through 11/4. • "Projects 76: Francis Alÿs"; through 10/30. • 33rd St. at Queens Blvd., Long Island City (212-708-9400), Thurs.–Mon. 10–5 (Fri. to 7:45); $12, $8.50 students and seniors.

Morgan Library
★ "The Thaw Collection: *Master Drawings* and Oil Sketches, Acquisitions Since 1994." Works collected by Eugene V. and Clare E. Thaw since 1994 that they have promised to the Morgan Library, by Carpaccio, Degas, Morandi, Redon, Seurat, and others; 9/27–1/12. • 29 E. 36th St. (212-685-0008), Tues.–Thurs. 10:30–5, Fri. 10:30–8, Sat. 10:30–6, Sun. noon–6; $8, $6 students and seniors.

Museum for African Art
"Facing the Mask.' More than 70 masks from across the continent; through 3/2/03. • "Recent Acquisitions: Selections From the Permanent Collection"; through 3/2/03. • 36-01 43rd Ave. (718-784-7700), Mon., Thurs., Fri. 10–5, Sat. and Sun. 11–6; $5, $2.50 students, seniors, and children.

Museum of Jewish Heritage
"Yahrzeit." A selection of photographs and artifacts relating to the World Trade Center attack in observance of its first anniversary; through 1/5/02. • 18 First Place, Battery Park City (212-968-1800), Sun.–Wed 10–5:45, Thurs. 10–8, Fri. and the eve of Jewish holidays 10–3; $7, $5 students and seniors.

Museum of the City of New York
★ "Richard Rodgers' Broadway." A centennial cele-

bration of the legendary composer's birth, featuring photographs, sheet music, personal items, and ephemera from the museum's Theater Collection; through 1/5/03. • ★ "The Last Days of Penn Station: Photographs by Aaron Rose." The first exhibition of a group of photographs chronicling the destruction of Penn Station that were shot between 1963 and 1966 and only recently printed; through 10/6. • "The Day Our World Changed: Children's Art of 9/11." Eighty-three works of art made by New York area children in response to the events of September 11, 2001; through 1/19/03. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

★ "Against the Modern: Dagnan-Bouveret and the Transformation of the Academic Tradition." An exhibition organized by the Dahesh Museum of Art, of paintings of daily life in the French provinces and Paris by Pascal-Adolphe-Jean Dagnan-Bouveret (1852–1929), a student of Jean-Léon Gérôme; through 12/8. • "Transformations: American Paintings From Frederic E. Church to Wayne Thiebaud." Forty-nine well-known paintings from the Academy's collection, including works by Winslow Homer, Reginald Marsh, Philip Pearlstein, George Tooker, and others; through 12/29. • 1083 Fifth Ave. (212-369-4880), Wed. and Thurs. noon-5, Fri., Sat. and Sun. 11-6; $8; $4.50 students and seniors.

National Museum of the American Indian

★ "Great Masters of Mexican Folk Art From the Collection of Fomento Cultural Banamex." Works by contemporary master craft artists from all 31 states of the Mexican Republic; through 3/15/03. • "Booming Out: Mohawk Ironworkers Build New York." Photographs taken over the past 100 years showing Mohawk ironworkers involved in the construction of the Empire State Building, the George Washington Bridge, Rockefeller Center, and other New York landmarks; through 10/15. • "Spirit Capture: Native Americans and the Photographic Image." Approximately 200 historic photographs of and by Native Americans; through 10/24. • 1 Bowling Green (212-514-3700), 10-5 daily, Thurs. 10-8; free.

Neue Galerie

1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art

★ "Hélio Oiticica: Quasi-cinemas (Including Works in Collaboration With Neville D'Almeida)." Environments combining film, slide projections, music, and objects that the Brazilian artist (1937–1980) made in collaboration with filmmakers and artists during an eight-year stay in New York, from 1970 to 1978; through 10/13. • ★ "Out of Site." Fictional architectural spaces in a variety of media by sixteen emerging artists, among them Cannon Hudson, Patrick Meagher, Julie Mehretu, and Adam Ross; through 10/13. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 students and seniors.

New York Public Library

★ "A Legacy in Landscapes." Arcadian images from the library's Print Collection dating from the sixteenth century to 2001, by Castiglione, Fragonard, Dalí, Katz, Pissarro, Munch, others; through 1/4/03. • Fifth Ave. and 42nd St. (212-869-8089), Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

★ "Portrait of the Art World: A Century of *ARTnews* Photographs." A celebration of the centenary of America's oldest art magazine through a selection of 100 of its most memorable portraits of artists; 9/27–1/5/03. • "Degrees of Latitude: Maps of America From the Colonial Williamsburg Collection." Seventy-two historic maps and an atlas of America; 10/1–2/2/03. • "Reading Uncle Tom's Language: A Reconsideration of Harriet Beecher Stowe's 150 Year-Old Character and His Legacy." Twenty-five early editions of *Uncle Tom's Cabin*, proslavery books written in response to Stowe's bestseller, abolitionist pamphlets from the Society's collection, and other related ephemera; 10/1–2/9/03. • "Twin Towers Remembered: The Photography of Camilo Jose Vergaro." Images of the World Trade Center taken over a period of 31 years; through 10/20. • "Pilgrimage: Looking at Ground Zero." Photographs of the faces of people who made the trek to ground zero in the weeks following the attack, by Kevin Bubriski; through 10/20. • "Beyond Ground Zero: The Forensic Science of Disaster Recovery." Images taken by the photojournalist Richard Press at the NYC Medical Examiner's office and Fresh Kill's landfill in the months since 9/11; through 10/20. • "In the Light of Memory: A Spherical Panorama From the South Tower, World Trade Center, January 2001." A spherical painting of views from the South Tower, by Christopher Evans; through 10/20. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-6; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

★ "Heart of Gold." Projects on the theme of capitalism by Eleanor Antin, Katrin Asbury, Hope Ginsburg, Anissa Mack, Noah Sheldon, and Peter Walsh; through 9/29. • "Magnus von Plessen: Recent Paintings." Small paintings based on found photographs and the artist's own snapshots; through 9/29. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Thurs.-Mon. noon-6; $5 suggested donation.

Queens Museum of Art

"Queens International." An invitational exhibition of works by more than 40 artist groups and artists who live or work in Queens; through 11/3. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2 students and seniors.

Whitney Museum of American Art

★ "Sanctuaries: The Last Works of John Hejduk." Drawings and models by the visionary American architect who was the dean of Cooper Union for 25 years and who explored an allegorical, carnivalesque mode of architecture; through 1/5/03. • "Helen Mirra: *declining interval lands*." An installation relating to the decline of the American elm tree by the Chicago-based visual and sound artist; through 12/8. • ★ "The Paintings of Joan Mitchell." The first retrospective of the Abstract Expressionist's paintings since her death in 1992; through 9/29 • ★ "Michal Rovner: The Space Between." A mid-career survey of the artist's photographs, works on canvas and paper, and video installations; through 10/20. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $12, $9.50 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Paul Henry Ramirez: Space Addiction." Large-scale canvas and site-specific paintings, a commissioned sound piece, and specifically designed seating units that turn the gallery into a sensory experience; through 10/11. • ★ "Outer City, Inner Space: Teresita Fernandez, Stephen Hendee, and Esther Partegas." New site-specific sculptural works by three artists who explore architectural and conceptual space; through 1/3/03. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

9/25 at 10 and 2: "Prints and Multiples." On view from 9/21. 9/26 at 10: "Impressionist and Modernist Art." On view from 9/22. 9/26 at 2: "Post War and Contemporary Art. On view from 9/22. 9/27 at 10 and 2: "Fine Jewels and Important Watches." On view from 9/23. 10/1 at 10 and 2: "20th-Century Decorative Arts." On view from 9/24. • 20 Rockefeller Plaza (212-636-2000).

Doyle

9/25 at 10: "Fine Furniture, Decorations, and Paintings." On view from 9/21. • 175 E. 87th St. (212-427-2730).

Sotheby's

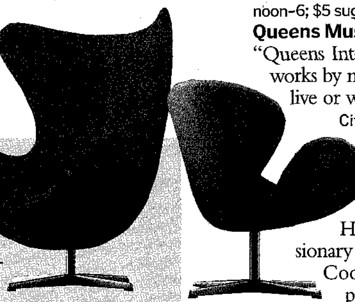
10/1 at 10:15: "Doris Leslie Blau: Carpets and Tapestries." On view from 9/25. 10/1 at 2: "Carpets." On view from 9/25. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

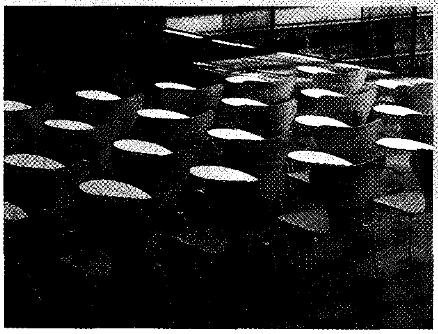
9/26 at 10:30: "Modern Press & Illustrated Books." On view from 9/22. • 104 E. 25th St. (212-254-4710).

Opening

The Future Is Then



How do moviemakers convey the future? A generation ago, they'd surround their characters with smooth, sleek totems of contemporary design, hoping that the viewer would project the action a few years ahead. And today—well, somehow, a director setting a scene in 2020 is, likely as not, going to plop his character down in a chair designed by Arne Jacobsen nearly half a century ago. The Danish designer (1902–1971) behind the whimsically named "Egg" and "Swan" chairs (pictured above) and "Ant" chairs (shown in the photo below, and seemingly everywhere from mod sixties flicks to Crate & Barrel knock-offs) is the subject of **Arne Jacobsen: A Centenary Exhibition**, on view at Scandinavia House from September 27 through November 9. But Jacobsen didn't just stick to chairs: As an architect, he produced a number of interiors, buildings, even landscapes that exemplify the Danish Modern movement, and his household objects (coffeepots, lamps, and the like) still look crisp and sophisticated, if not nearly so adventurous as they once did. Still, it's the designs where he played with form most aggressively, as in those chairs, that continue to embody tomorrow. It's no mystery why his exceedingly sleek flatware, designed for Georg Jensen, pops up in Stanley Kubrick's *2001: A Space Odyssey*—in a future that already has become our past but remains far-off.



CHRISTOPHER BONANOS

PHOTOGRAPHS, FROM TOP: COURTESY OF FRITZ HANSEN; COURTESY OF THE DANISH DESIGN CENTER IN COPENHAGEN.

Log on and

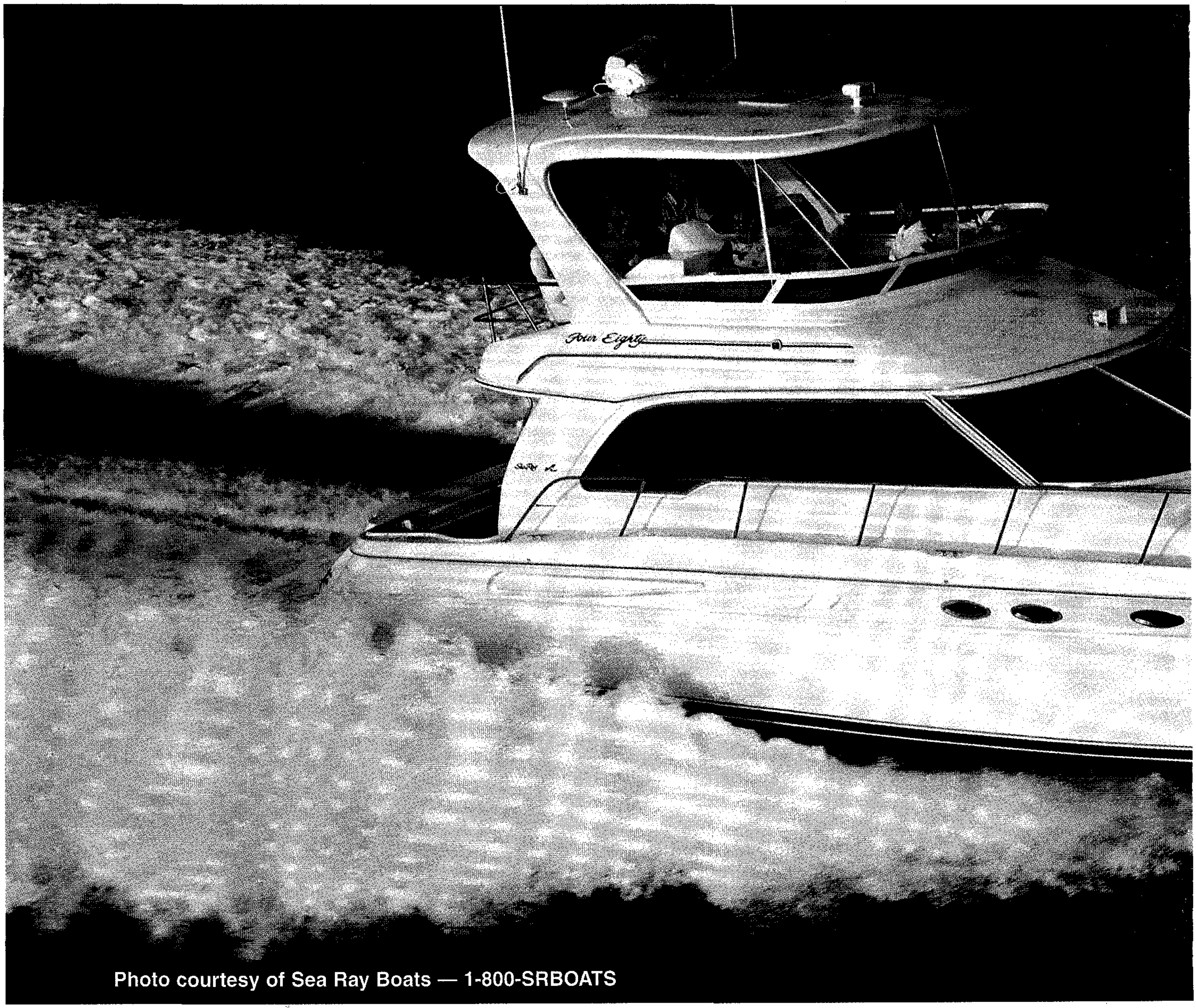


Photo courtesy of Sea Ray Boats — 1-800-SRBOATS

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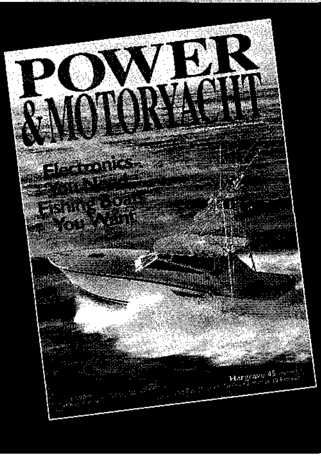
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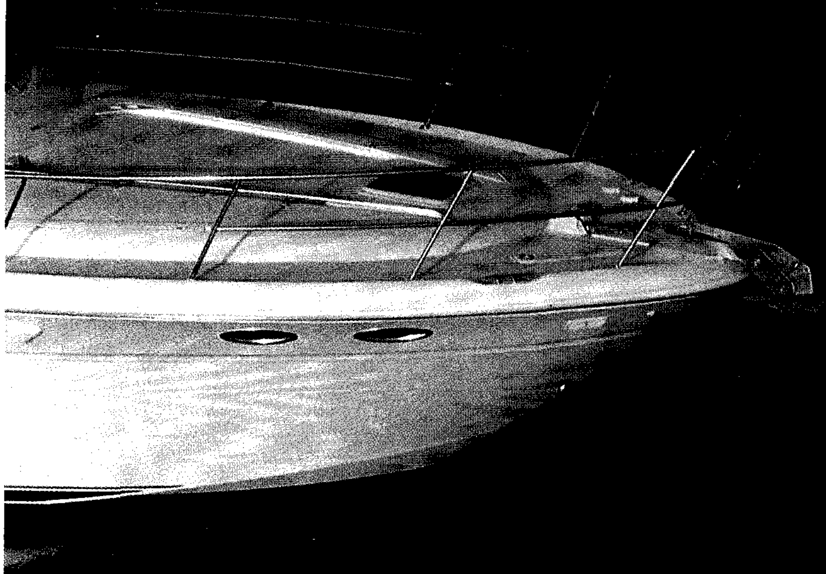

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ELECTRONIC REPRODUCTION PROHIBITED

Restaurants

Edited by Robin Raisfeld & Rob Patronite

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

New and Noteworthy

★ Atelier
An intriguing diver-scallop-and-bluefin tartare and sensational roasted lobster with artichoke and rhubarb (on the sane $68 prix fixe) show that Gabriel Kreuther (Jean Georges's former chef de cuisine) aspires to the elite of our town's season-driven chefs. His morel soup with favas, peas, and mint oil is spring in a bowl. And tapioca balls in pineapple cream—the daring dessert-before-dessert—almost upstage the grapefruit tart and the rhubarb-strawberry soup with goat-milk sorbet that follow. • 50 Central Park So. (212-521-6125). (E)

The Basil
From the owners of Holy Basil and Little Basil comes this elegant addition to the sprouting chainlet, where higher prices are justified with intricate presentations of such inventive East-West hybrids as a Waldorf-like pomelo salad with coconut-peanut dressing, and a porterhouse steak with sautéed morning glory and galangal-tamarind sauce. Equally impressive is the inspired selection of food-friendly wines at infinitesimal markups—just the thing to wean spicy-food fans off Singha. • 206 W. 23rd St. (212-242-1014). (M-E)

★ Celeste
A flower-decked terrace leads into country-cottage quaint with gingham and sky-blue plates and exactly what you'd eat in Naples: deep-fried buffalo-mozzarella balls (soft and creamy). Savory seafood fritto misto. And classic free-form pizzas out of the wood-fired oven. Quite a trick for Teodora's Giancarlo Quadalti, staunch partisan of Emilia-Romagna and chef-partner here. He's mastered the mantra of Upper West Side eats, too: big portions, small prices. • 502 Amsterdam Ave., near 84th St. (212-874-4559). (I-M) ($)

Chango
The restaurant monopoly that owns four spots on one block of Park Avenue South—L'Express, Sushi Samba, City Crab, and Duke's—has found another culinary niche to fill. This colorful cantina with swooping dropped-ceiling panels, coyote fencing, and a perimeter of raised booths, aims to be a neighborhood pit stop for tacos, chili-rubbed chicken, and that great social lubricant the frozen margarita. • 239 Park Ave. So., near 20th St. (212-477-1500). (M)

Cocotte
The Park Slope sibling of Fort Greene's popular Loulou has a romantic, candlelit vibe, a charming Breton hostess, and a kitchen that skirts bistro boredom with offbeat selections like shrimp-stuffed artichokes and duck-confit-salad pizza. Menus are presented on old French album covers and the check arrives in a dish of jelly beans, flourishes sure to please the D.J. and the toddler in your party. • 337 Fifth Ave., at 4th St., Park Slope, Brooklyn (718-832-6848). (M) ($)

★ Crispo
After two decades as a New York chef-for-hire, Frank Crispo has finally landed an open kitchen of his own, where he's serving up delicious Italian-Mediterranean fare like mint-braised artichokes, grilled pizzas, and a sliced hanger steak that puts most French bistros to shame (even minus the frites). The cozy room, the friendly service, and the gentle prices make this place a terrific addition to the neighborhood, but we'd come back for Frank's plate of lovingly sliced prosciutto alone. • 240 W. 14th St. (212-229-1818). (M)

Django
France is the latest culinary destination for the folks who brought us Calle Ocho, Rain, and Union Pacific; they've named their new 250-seat brasserie for the guitarist Django Reinhardt, and endeavored to warm up a midtown office building lobby with tapestry carpets, strands of beads, and a 30-foot antique mirror. To further the Francophile illusion, they've padded the menu with standard classics from escargots to steak au poivre, and snagged a pastry chef from Jean Georges. • 480 Lexington Ave., at 46th St. (212-871-6600). (M-E)

Epicerie Café Charbon
A second venture from the Flea Market Cafe team, this elaborately concealed restaurant and bar poses convincingly as a contiguous crèmerie, tabac, and épicerie (grocery store)—a trompe l'oeil Main Street from pre-supermarket France, transported intact to the Lower East Side. But the real draw is moderately priced bistro fare like escargots, beef tartare, and pâté maison—and for smokers, the dark, wood-beamed bar next door. • 168-170 Orchard St. (212-420-7520). (M) AE only

★ Fresh
After supplying fresh fish to star chefs like Alain Ducasse and Gray Kunz, the owners of Early Morning Seafood have opened a Tribeca restaurant of their own, turning their clients into the competition. Former Gotham chef de cuisine Martin Burge makes the most of getting first dibs on the day's catch with lightly crunchy fried Ipswich clams, melting "Kobe beef" of bluefin toro, and an array of "prime cuts" like baby-back halibut ribs steamed in kelp. • 105 Reade St. (212-406-1900). (E)

The Gowanus Yacht Club and Beer Garden
A picnic-table patio with a funky nautical motif, or as its admiral (if that's his correct title) Alan Harding of Patois and Uncle Pho fame, puts it, "garage-sale chic meets Gilligan's Island." The location (on the lot belonging to Bagels by the Park shop), the scent of frankfurters on a makeshift grill, plus wine and draught beer in Styrofoam cups is ideal for luring passerby and straphangers exiting the adjacent F/G subway stop. • 323 Smith St., at President St., Brooklyn (no phone). (I)

industry (food)
What do you get when you mix a chef who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a treehouse-for-grown-ups rustic design? An instant hot spot, judging by the crowds getting back to nature in this wood-paneled rec room. Chef Alex Freij offers bistro fare (mussel stew, grilled skate wing, braised short rib) at neighborhood-friendly prices. • 509 E. 6th St. (212-777-5920). (M)

Jimmy's Downtown
We're betting that the low, lean, and sexy intimacy of Jimmy Rodriguez's sequel to Jimmy's Uptown and Jimmy's Bronx Café will lure grown-ups on the prowl to this unlikely eastern shoal of 57th Street. Slither through the all-white, candlelit lounge and settle into a booth out back where servers lyricize over yuca-crusted scallops, a huge juicy pork chop, and luscious grilled sturgeon on creamy avocado mash. And don't leave without indulging in lush coconut flan. • 400 E. 57th St. (212-486-6400). (E)

Kitchen 22
Out like a light: In one fell swoop, owner Charlie Palmer has dispensed with Alva's Edison-inspired lightbulb theme and reconceived his Flatiron-district property with walnut beams, vanilla walls, and sea-green-and-blue-hued fabrics and banquettes. The menu, too, has been overhauled, edited down to a choice of five appetizers, five entrées, and five desserts, available only as a $25 three-course prix fixe. • 36 E. 22nd St. (212-228-4399). (M)

L'Impero
Fred French, the Donald Trump of the twenties, called his ambitious Tudor City development a "city within a city." But what's a city within a city without a serious Italian restaurant? That's where L'Impero's chef Scott Conant comes in. With a sophisticated Vicente Wolf design and Conant signature dishes like duck-and-foie gras agnolotti and roast baby goat, as well as some new creations, L'Impero should draw a crowd from more Zip Codes than Mr. French could ever have imagined. • 45 Tudor City Pl. (212-599-5045). (E)

Link
Like his own résumé, British-born, French-trained Julian Clauss-Ehlers's menu at Link bridges several cultural divides. At lunch, you have a choice of either minestrone or coconut-curry soup. For dinner, there's everything from tempura-fried cod and frites to Thai rice vermicelli with spicy vegetables, and a fruit-and-nut b'steeya for dessert. The gastronomic globetrotting gets even fiercer with the late-night lounge menu, which offers pan-seared haloumi cheese alongside shrimp falafel. • 120 East 15th St. (212-995-1010). (M)

O Mai
Nam, the Vietnamese Tribeca triumph, has spawned a Chelsea outpost which aspires to the flagship's winning formula of fresh, affordable food and stylishly understated décor. The kitchen reprises a few old favorites like wok-seared monkfish, but also embarks on some new flavor combinations, like poached-shrimp-and-pork rolls wrapped in mustard leaves, chicken pho, and crispy duck breast with tamarind-ginger sauce. • 158 Ninth Ave., near 19th St. (212-633-0550). (M)

Pazo
AZ's sister restaurant attempts to do for coastal Mediterranean cuisine what its precursor did for Asian fusion—reinvent it with a creative American spin. The

OPENINGS

Royal Jerk Grille
It won't be long before the cabbies start pulling up to the curb to refuel at this spacious steam-table Caribbean joint, a welcome addition to a Lower East Side nabe that's woefully short on curry-goat roti, ital stew, Jamaican patty sandwiches, and rice and peas. The menu trumpets four levels of spiciness for the jerk chicken and wings, from mild to inferno, but early tastes indicate a tentative hand with the chilies. • 250 E. Houston St. (212-353-8913). (I) ($)

Smoochies Lite & Creamy
In the pantheon of low-fat, low-calorie, frozen desserts, this newcomer distinguishes itself by its bright, modern design, its lactose-free formula, its abstention from artificial ingredients, and the Orange Julius–style smoothies it whips up for the members of the flagship New York Health & Racquet Club next door. • 60 W. 23rd St. (212-206-3501). (I) ($)

Village Shawarma
The house specialty at this Israeli café comes in lamb and turkey versions, rolled in fluffy pita and supplemented by a generous assortment of salads and vegetables from the well-stocked salad bar. The grilled eggplant and dainty falafel are highly recommended add-ons, and if the thing is too unwieldy to eat on the run, there are plenty of indoor and outdoor tables in back. • 321 Sixth Ave. (212-924-8700). (I)

menu features house-smoked bacon and chorizo, newfangled surf and turf, and witty variations on familiar themes like vitello tonnato of tuna carpaccio and harissa-braised veal shank; the vaguely Moorish redesign of the former Sono space is equally whimsical. • 106 E. 57th St. (212-752-7470). (M–E)

RM
Rick Moonen made a name for himself at Oceana, and now he's hoping that name—or at least those initials—will induce his customers to follow him six blocks north to new digs, where, as chef-partner, he's as determined as ever to serve sustainably fished, environmentally correct seafood. Dinner is a $55 three-course prix fixe and features entrées like halibut "confit," pistachio-crusted skate, and pancetta-wrapped wild striped bass. • 33 E. 60th St. (212-319-3800). (E)

Supper
Supper is polpettone kingpin Frank Prisinzano's attempt to do for northern-Italian cooking what he's done for southern at his perpetually packed Frank and Lil' Frankie's. The crowded, convivial space is decked out with wooden communal tables, a bustling open kitchen, and floral-pattern plates that evoke Sunday supper at Grandma's house. The real attraction, though, is what's on those plates: an herby minestrone Genovese, perfectly thin veal Milanese, a luscious chocolate-hazelnut custard pudding, a daily risotto, and bollito misto on weekends. • 156 2nd St. (212-477-7600). (I–M)

THAT bar
You've heard of all-day breakfast—why not all-night brunch? It's the first venture from a pair of restaurant publicists who hope to lure Boerum Hill's young gay population with cocktails and brunch, served nightly—not that there's anything wrong with that. Besides eggs Benedict, stuffed pancakes, and challah French toast, the kitchen specializes in comfort food like burgers and grilled cheese. • 116 Smith St., near Dean St., Brooklyn (718-260-8900). (I–M)

★ Washington Park
Not since Dolly Levi descended the steps of the Harmonia Gardens has a return to a restaurant been so boisterously chronicled. The reason there is cause for high-kicking and strutting is that rather than bring us back down memory lane, eighties icon Jonathan Waxman reveals that his passion for market produce like dragon beans and ramps and his breezy touch in dropping them in pastas and alongside juicy duck confit is as vital as ever. • 24 Fifth Ave. (212-529-4400). (M–E)

Find a restaurant. Search hundreds of listings by cuisine, price range, and location.

Opening

Double Feature

Named for a 1946 De Sica film, **Sciuscia** ("shoeshine" in Italian) is owner Gianfranco Sorrentino's younger, loungier sequel to Il Gattopardo, the southern-Italian spot he named for the '63 Visconti classic. When Sciuscia debuts below the Hotel Giraffe on September 25, its eclectic Mediterranean menu will include a supporting cast of Il Gattopardo winners like escarole sautéed with black olives and anchovies, artichoke parmigiana, and Neapolitan meat loaf. But its broader geographic sweep also allows for Spanish tuna over red-beet salad, lamb stew with yogurt sauce, and fried everything for sharing, from zucchini and calamari to asparagus, artichokes, and tomato skins. At lunch, a $22.50 daily changing *piatto unico* is a European version of the bento box, with courses arranged on a single platter, from salad to dessert. (365 Park Avenue South, at 26th Street; 212-213-4008.)

Manhattan

Lower New York

★ Balthazar
Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

★ Dim Sum gogo
What do you get when a French-American food writer (Colette Rossant) interprets Chinese dim sum? Dumpling dough flavored with beet juice, seasoned beef patties on steamed buns with taro fries, roast chicken smothered with fried garlic stems, and 24 kinds of dumplings. Plus four variations on the dough-wrapper theme and microwave-safe takeout containers. • 5 E. Broadway (212-732-0797). (I–M)

Fiamma
This ultrasleek Soho triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for Soho stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

★ Omen
The most singularly uncommon Japanese meal you can clear your senses with is to be found at this rustic home to Kyoto-style country cooking. The food looks coarse—little bowls with mackerel and daikon radish, or a quail egg oozing over a chunk of toro—and the first swallow is likely to be eerie and sharp. But the aftertaste provokes instantaneous acceptance followed by a craving for more. • 113 Thompson St. (212-925-8923). (M–E) AE only

Savoy
A relative dinosaur in Soho's volatile restaurant scene, this warm, cozy retreat is a reliable refuge from the lower-Broadway swarm. With its woody décor and its pair of fireplaces, it's got an urban-rustic charm and a Mediterranean-inspired, hyperseasonal menu, which has recently been tweaked to emphasize small plates of charcuterie and vegetable antipasto available all day at the newly built downstairs bar. • 70 Prince St. (212-219-8570). (M–E)

★ Suba
With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

Below 14th Street, East

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Flor's Kitchen
Flor Villazan's family recipes are the South American equivalent of its surrounding neighborhood's Ukrainian comfort food: solid, soulful, and filling. You could easily make a meal of appetizers, like spongy arepas stuffed with chicken or scrambled eggs (or, this being the East Village, tofu and vegetables); Jamaican pattylike empanadas criollas; and the deliciously sweet cachapa, which arrives under a blanket of melting mild white cheese. • 149 First Ave. (212-387-8949). (I)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M–E)

★ Lil' Frankie's Pizza
The irresistible offspring of Frank is distinguished by its custom-built brick oven, a tool used to sublime effect on everything from torpedo-size eggplants and lasagne alla Bolognese to whole fish and terrific thin-crust pizza. The earthy fava-bean soup teeters deliciously on the edge of oversaltiness, but cut it with a juice glass of Montepulciano, or get your vegetables the traditional

PHOTOGRAPHED BY CARINA SALVI.

way—in the unfailingly fresh Lil' Frankie's house salad. • 19 First Ave. (212-420-4900). (I–M)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Pierrot
This creatively decorated bistro offers a Mediterranean-inspired menu in a space meant to evoke a North African carnival. Plantain-crusted calamari, a grilled crab-and-Gruyère sandwich served with gazpacho, and grilled octopus exemplify the eclectic fare. The ragtag outdoor patio is a favorite hangout among Sunday brunchers and ambient-trip-hop enthusiasts alike. • 28 Ave. B (212-673-1999). (I)

Tappo
The menu says "baby," but this is a big baby octopus, all in one piece, brilliantly caramelized and meltingly tender. It's just one of the mostly oversize Mediterranean appetizers, best followed by a pasta from the list of daily specials—sensational maltagliati with Genovese ragù, or luscious spinach-and-ricotta raviolini in a fresh tomato sauce—and then perhaps a grilled sirloin for the table to share in this romantically dim flea market of a room. (Yes, a lot of the furniture is for sale.) • 403 E. 12th St. (212-505-0001). (M)

Below 14th Street, West

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And, the kitchen seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M–E)

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific housemade hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

★ Blue Hill
Despite some culinary trendiness (to wit: a delicious asparagus soup with Parmesan froth), the atmosphere couldn't be more congenial. The room is pretty, too, comfortable and sophisticated, and the three-sided limestone bar accommodates diners and drinkers alike. • 75 Washington Pl. (212-539-1776). (M–E)

Burrito Loco
The house burrito comes with three sauces and a choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Good
Formerly the Latino cantina that was Campo, Good is an equally, yes, good pit stop for comfort food of the Americas. Crispy peanut chicken, green-chili macaroni and cheese with a tortilla crust, and chili-spiked chilaquiles are indicative of chef-owner Steven Picker's bent. Begin with a lulo daiquiri, end with hot orange-scented doughnuts served with a mini mug of cinnamon-laced Mexican hot chocolate, and the name will seem something of an understatement. • 89 Greenwich Ave. (212-691-8080). (I–M)

★ Isla
With its cool-blue Formica tabletops, Miami Beach tile, and white Naugahyde booths, Isla is Diane Ghioto's sexily lit invocation of fifties Havana. Good-looking and savvy scenesters share the seviche sampler, the mussels perfumed with smoked tomato and garlic chips, seafood paellita, or a mammoth stuffed pork chop with sour-orange mojo. • 39 Downing St. (212-352-2822). (M–E)

★ Meet
With a name that plays on its increasingly trendy location, this onetime meat locker is now inhabited by a D.J. booth, an illuminated catwalk, ostrich-leather banquettes, coconut-wood tables, and, according to consulting master Tin Sun, fine feng shui. Plus a menu that hits all the right contemporary notes, from dorade stacked on warm fennel shavings to white-chocolate ice-cream sandwiches. Next door, Meet Café features panini, crostini, and pizzette. • 71-73 Gansevoort St. (212-242-0990). (M–E)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

14th–42nd Streets, East Side

★ AQ Café
Scandinavia House's sleek new concession run by Aquavit and its star chef, Marcus Samuelsson, provides a gastronomic introduction to Nordic culture. On the menu: textbook tender Swedish meatballs, a superb smorgasbord plate, and salmon lasagna crowned with ascending dollops of tomato salsa and salmon salad for which Samuelsson's mother country should award him a Nobel Prize. • 58 Park Avenue, at 38th St. (212-847-9745). (I)

Black Duck
Named for a rum-running boat and owned by a hotel-and-cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

★ Blue Smoke
Forget what the 'cue quibblers say—Blue Smoke is an ingenious Manhattan barbecue joint with a woody barroom full of red-vinyl booths, a skylit dining room, and a hot jazz club downstairs. True, some of the barbecue isn't there yet, but each visit shows improvement, as pit master Kenny Callaghan breaks in those Missouri-made smokers. Salt-and-pepper beef ribs are terrific; so are sides and desserts, and as far as pit-smoked foie gras and salmon goes, what's the problem? This ain't East Treestump, Texas, after all. • 116 E. 27th St. (212-447-7733). (M)

Candela
These vast premises have been decorated with mission-style furniture, iron sconces, and what seems like a thousand votive candles. Chef Joseph Macri's New American menu features signature dishes like the Candela seafood platter, miso-glazed black cod, and Asian barbecued pork chop. $10.95 prix fixe Sunday brunch. • 116 E. 16th St. (212-254-1600). (M)

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

Remedy
Chinese herbs move out of the realm of alternative medicine and into the D.J.-driven domain of Manhattan nightlife at this restaurant and subterranean "sake-therapy lounge," where rice wines are infused with ginger, ginseng, cucumber, and green tea. But because even such healthful tonics shouldn't be downed on an empty stomach, chef Claude Chassagne whips

Ask Gael

Do I hear you right? Ápizz.

Yes, that's street talk for pizza, down south in Italy. How ironic, then, that we are thrilled by almost everything coming out of the oven at **Ápizz** but the sluggish pizza, a futon of cheese. Love the crumbed rings of calamari, the fabulous stuffed peppers, a lush comfort of eggplant rollatine, and heavenly meatballs, all in portions we four are happily sharing. Chef-partner Frank DeCarlo godfathered this small and congenial spot, and he's here afternoons overseeing the prep (you can taste it in the vibrant sauces). But you won't find him at the oven come dinner—he's committed to being on the line at Peasant. Just blocks away on a not-yet-gentrified Eldridge Street, Ápizz is another, cheaper world. Just as you lather the crusty bread with whipped ricotta, someone ladles tomato sauce from a crock for dipping. Soon you're sharing grilled lamb chops with roasted potatoes, and chicken, wondrously moist and lemony. The lattice of a rustic peach tart looks irresistible, too, but hides leathery fruit and pastry sog. (217 Eldridge Street; 212-253-9199.)

PHOTOGRAPHED BY KENNETH CHEN.

up Asian fusion fare like okonomiyaki with bonito crème fraîche and salmon caviar, and cornmeal-crusted oysters with kimchi rémoulade. • 36 E. 20th St. (212-674-4596). (M)

Rodeo Bar & Grill

This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Urban cowboys can grab a drink at the horse trailer that's been converted into a bar, or tie on the feedbag with bison burgers, Santa Fe hand rolls, or the latest menu addition, Pearson's Texas barbecue, imported from Queens. • 375 Third Ave., at 27th St. (212-683-6500). (I)

Rossini's

This elegant split-level restaurant offers Northern Italian cuisine and live music nightly. Chef Gilberto specializes in seafood, and accommodates private parties. • 108 E. 38th St. (212-683-0135). (E)

TanDa

Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of TanDa won't make the same mistake. • 331 Park Ave. S., nr. 24th St. (212-253-8400). (M–E)

★ Union Pacific

A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin, and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E)

★ Verbena

Verbena's seasonal American cuisine is delicate and satisfying; the room, similarly, pulls off the neat trick of feeling luxurious and minimal. The menu is whimsically divided into two categories—fruits and vegetables, and fish, birds, and meats—with such appealing entries as butternut squash ravioli with roasted orange sauce, and rack of lamb with Yorkshire pudding. In summer, ask for a garden table. • 54 Irving Pl. (212-260-5454). (M–E)

14th–42nd Streets, West Side

★ Above

Don't be discouraged by the proletarian to-'n'-fro of 42nd Street. A sophisticated and handsomely designed hideaway waits in the twenty-first-floor lobby of the Times Square Hilton, and so does Galveston lobster chili, a classic Caesar, butter-poached Maine lobster, and a $23 burger. • 234 W. 42nd St. (212-642-2626). (E)

Arno

Garment District bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

Chelsea Ristorante

A solid Chelsea Italian restaurant catering to a business crowd at lunch; a casual, mature crowd for dinner; and large or small private parties anytime. From the wood-burning brick oven come all sorts of tasty things: hot seafood antipasti, grilled steak or lobster, and pizza; plus, there are house specialties like sautéed artichokes and homemade black tagliolini with smoked salmon in a creamy tomato sauce. • 108 Eighth Ave. (212-924-7786). (M)

elmo

Three years after their snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

★ Ilo

Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef–owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

★ Lotus

Everything you wanted from a trendy club-bar-restaurant and less. Less attitude, less discomfort, less elbow contact, and less forgettable food. Lotus is a blooming surprise. A slight kitschiness keeps it warm. Nice-guy owners keep it friendly. And chef Richard Farnabe keeps you well-fed. Think of the velvet rope outside as a ribbon. And Lotus as a gift. • 409 W. 14th St. (212-243-4420). (M–E)

★ The Red Cat

Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick saute of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate

Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

World Yacht Dining Cruises

Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown, Olives's Todd English, and Park Avenue Cafe's David Burke, among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra

Just as they are uptown at sister restaurant Trata, Fulton Street–fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Cipriani Dolci

The Grand Central outpost of the international empire is Cipriani for the masses, and they're there, mostly chugging Bellinis and snacking on breadsticks at the bar, or devouring rich, hearty pastas and signature dishes like beef carpaccio with Cipriani sauce. You wouldn't expect it, but this Venetian kitchen turns out a terrific club sandwich, an unusual open-faced burger, a retro but tasty chicken curry, and some of the best bar snacks around. • West Balcony, Grand Central Terminal (212-973-0999). (M–E)

★ D'Artagnan, The Rotisserie

After fifteen years of selling foie gras and game to restaurants, D'Artagnan has opened its own: a narrow, high-ceilinged duplex countrified with tiled floors, rough ocher walls, a communal table, and Basque linens. Besides the signature terrines and charcuterie, there's seriously rib-sticking Gascon fare like cassoulet, spit-roasted free-range chicken, and "la garbure et son chabrot," a duck-confit soup dense enough to be eaten with a fork—or drunk in the true Gascon style, directly from the bowl. • 152 E. 46th St. (212-687-0300). (M–E)

Divine Bar

This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). Also, 55 Liberty St., second fl. (791-9463). (I–M)

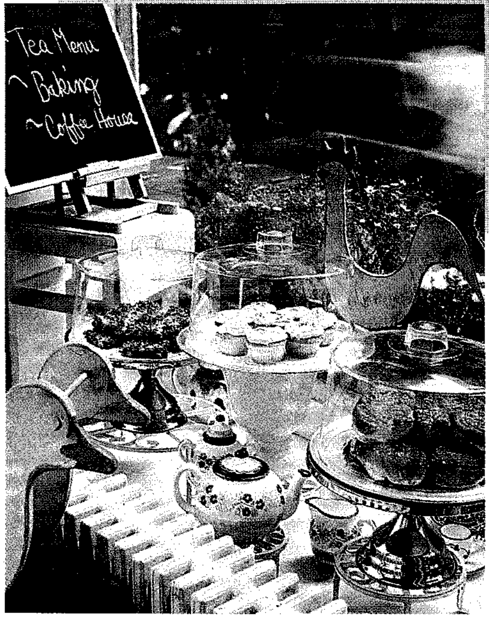
Giambelli 50th Ristorante

Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta

Opening

Small-Town Girl

After winning raves from friends and family for her home baking, Elspeth Treadwell abandoned her anonymous corporate cubicle for a funky East Village tea house of her own. At **Podunk**, where everything from the furniture to the artwork is for sale, the Minnesota native has found her calling: "to debunk tea and make it much less froufrou." In so doing, she abstains from what she disdainfully calls "highfalutin ganache and overmoussed everything," focusing instead on a combination of Scandinavian specialties and tried-and-true confections. We're especially fond of her light, fragrant cardamom ring and her moist, sweet Uncle Hat's bars (better-known as magic-cookie bars). Full teas cost $12 for one, $22 for two, and are available in "nibbler" and "rustic" versions, each offering a different sweet-and-savory assortment of dried fruit, cheese, buttery scones, and crumbly cookies. (231 East 5th Street; 212-677-7722.)

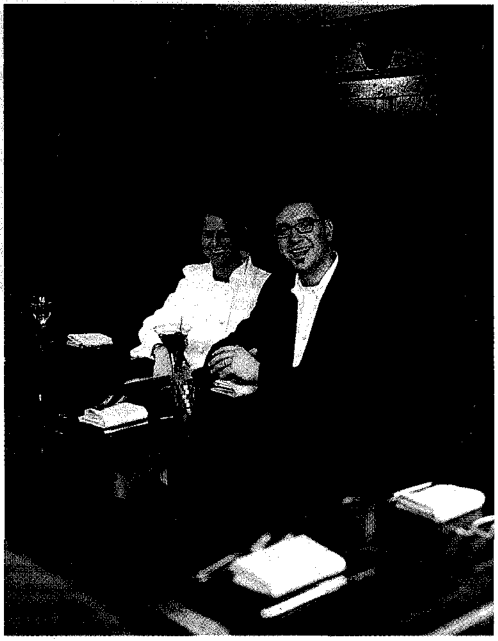


PHOTOGRAPHED BY CARINA SALVI.

Opening

Jimmy Drink World

When chef Erica Miller and her partner, Nathan Foreman (pictured), found a space to open **Kloe Restaurant**, they didn't know it was haunted by ghosts of politicos past—namely Mayor Jimmy Walker, who, it's rumored, belonged to a social club that once inhabited the landmarked premises. The partners restored what they could, including mahogany ceiling beams and planks inscribed with exhortations to eat, drink, and be merry. That shouldn't be hard: Miller's French-influenced American menu features frisée aux lardons, seared foie gras with apricot conserve, za'atar-dusted duck breast, and a vegan vegetable medley with tofu brandade. And in the spirit of the heavy drinkers who used to convene here, downstairs has been christened the Tough Club Bar & Lounge—only now it serves chocolate vodka cocktails topped with Hershey's Kisses. (243 West 14th Street; 212-255-5563.)



from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru

Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., nr. 48th St. (212-490-9680). (M)

★ Kuruma Zushi

Nobu and Bondst might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Maloney & Porcelli

Maloney & Porcelli claims it isn't a steakhouse, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello

Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Montparnasse

This space formerly occupied by Mediterranean-flavored Scarabee has gone resolutely Gallic. From country duck terrine and escargots to braised lamb shank and steak-frites, the menu reads like a Parisian-bistro primer. But just in case the food doesn't get the message across, the décor does, with oversize mirrors, framed French advertising posters, and cozy booths. • 230 E. 51st St. (212-758-6633). (M)

Nino's Positano

Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

★ Olica

Olica used to be L'Actuel, and the formerly modish space it occupies is now decorated with Le Cirque style light fixtures shaped like flaming carrots. Luckily, the talented chef Jean-Yves Schillinger is still in the kitchen. He's continued offering some of the old L'Actuel favorites, like salmon tartare, and added a variety of racy newcomers like tuna tournedos flavored with sesame and mustard sauce, and a smooth asparagus soup ladled from a tureen over a single poached egg. • 145 E. 50th St. (212-583-0001). (M–E)

Smith & Wollensky

Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steakhouse look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

★ Baldoria

Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House

This rollicking steakhouse has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steakhouses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana

Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steakhouse. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

★ Blue Fin

How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish Stephen Hanson seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, crab cake with celery-root salad, and a silken, often luminous way with fish, plus sushi to match any vowel-ending raw-fish bar in town. Sunday jazz brunch. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Cascina

The communal farmhouse tables and equally rustic house wines, imported from the owner's Northern Italian vineyard, conspire to make this trattoria feel more Tuscan countryside than Hell's Kitchen storefront. Beyond lasagne and minestrone, the menu surprises with dishes like rabbit casserole in a bread crust, barbecued veal ribs, and whole-wheat pizza with smoked salmon and cream cheese. • 647 Ninth Ave., nr. 45th St. (212-245-4422). (M)

Cinnabar

A high-style Asian restaurant that falls somewhere between Shun Lee Palace and Ruby Foo's on the culinary-concept map. To go with the celadon-canvas-covered chairs, the cinnamon walls, and the wispy floral displays is chef Vincent Cheng, who's cooked in Hong Kong and L.A. He makes it hard for indecisive diners, with a 150-item menu of Cantonese, Hunan, and Sichuan dishes. • 235 W. 56th St. (212-399-1100). (M–E)

Cité

Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steakhouse known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-seared crab cake and roasted salmon, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M–E)

Da Rosina

Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne

Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gelee, which Chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

★ Del Frisco's

Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steakhouse you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

District

At this hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make reference to the fun food he popularized at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like pierogi with a brisket sandwich. Plus a

PHOTOGRAPHED BY PATRIK RYTIKANGAS.

$28 pretheater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Haru

This branch of the stylish, popular Japanese mini-chain, like the others, specializes in fresh, oversized sushi, fifteen house sauces, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. Natural wood tones and a wall of tree branches separating the dining room from the sushi bar brings a little serenity to Times Square. • 205 W. 43rd St. (212-398-9810). (M)

Il Gattopardo

Chef Vito Gnazzo lights up this tiny spot and its ivy-draped garden with rustic classics from Naples and its surround—cabbage-wrapped meatballs, homey artichoke parmigiana with smoked mozzarella, and Neapolitan meat loaf encircling hard-boiled egg with olive mashed potatoes. Locals come by Wednesdays for suckling pig with delicious broccoli rabe, and the ricotta-and-wheat torta called pastiera is a rare find. • 33 W. 54th St. (212-246-0412). (M–E)

Johnnie's Italian

This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I–M)

★ Le Bernardin

Criticizing Le Bernardin is like analyzing rainbows. Just try to describe the snapper in coconut milk or the black bass with truffles and celery root. The new $84 prix fixe adds a fourth course, an extra chance to explore how mood and rhythm, travel and product, inspire a gifted chef. Submit to the sorcery of Eric Ripert, the bewitchery of owner and co-creator Maguy Le Coze, and experience the thrilling sensation of having everything perfect. • 155 W. 51st St. (212-489-1515). (E)

★ Le Madeleine

Don't sulk if you can't get into Esca across the street: This venerable bistro's gone modern under chef Bruce Beaty (whose lively flavors reflect stints with Alfred Portale and Gilbert LeCoze). We feel miles from Ninth Avenue in the quirky all-weather garden, sharing grilled lamb sausage and splendid yellowfin tartare. Lemon custard seals the deal. Grab a honey madeleine and catch that curtain. • 403 W. 43rd St. (212-246-2993). (M)

Pig and Whistle

A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

St. Andrews

In what might be New York's only full-fledged Scottish restaurant, the bartenders wear kilts, the scotch is single-malt, and the décor revolves around pictures of famous golf courses. The hearty steak-and-seafood menu features rack of lamb and brook trout stuffed with crabmeat and Irish oatmeal in a scotch-whiskey sauce. • 120 W. 44th St. (212-840-8413). (I–M)

Trattoria Dopo Teatro

Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

Zanzibar

The crowd at this loungey Hell's Kitchen restaurant is as eclectic as the menu. African, Arabic, Asian, and Mediterranean touches appear in dishes like tuna and ginger ravioli; mussel soup with garlic, chickpeas, and cilantro; and a root vegetable and peanut stew served over rice. • 645 Ninth Ave, nr. 45th St. (212-957-9197). (M)

57th–60th Streets

★ Felidia

In between writing cookbooks and tapping segments of her TV show, Lidia Bastianich, the matriarch of the clan responsible in part for Lupa, Esca, and Becco, oversees this elegant bastion of Italian cooking. But chef Fortunato Nicotra deserves credit: Sauces are lighter, pastas still wonderful, and entrées get deftly tweaked. The wine list always impresses, and olive oil connoisseurs can spring for a $7 tasting. • 243 E. 58th St. (212-758-1479). (E)

The Manhattan Ocean Club

Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

★ March

Expanded seating and a rooftop terrace aren't the only welcome additions to this ultraromantic Sutton Place townhouse. Wayne Nish has shed his obsession with Japan and embraced what he calls "New York cuisine," luxed up with a little more cream and butter. A typical tasting menu begins in a truffly, buttery haze of vegetable fricassee, then segues into Muscat-scented lobster and moist chicken in spice-mulled pear cider, before climaxing in rustic lamb shoulder with fennel purée. • 405 E. 58th St. (212-754-6272). (E)

★ Nicole's

Restaurants in clothing stores are usually more amenity than attraction. But this minimalist-chic dining room in the basement of Nicole Farhi's boutique is a rare exception. Chef Annie Wayte is obsessed with seasonal produce, and changes her menu every six weeks to prove it. The less expensive bar menu changes *daily*. Which means one ought not to grow too attached to her grilled-scallop-and-fennel salad, or the fritto misto of wild striped bass, haricots verts, and artichoke hearts. • 10 E. 60th St. (212-223-2288). (E)

★ Norma's

Anyone who equates French toast or biscuits with Mom and unconditional love might agree that the Parker Meridien's spiffy Norma's, with its exuberant all-day breakfast, is worthy of an award. Pancakes by a mom on Prozac. Complimentary fruit-smoothie shots and a duo of croissants oozing smoked-salmon-flecked scrambled eggs. If there really can be too much of a good thing, then breakfast here ought to be against the law. • 118 W. 57th St. (212-708-7460). (M)

ONEc.p.s.

Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

★ Shelly's New York

The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M–E)

Tao Asian Bistro

The team behind Rue 57 has transformed the old Palace movie house into a place where the indecisive can share spicy lobster roll with black caviar, Shanghai-style soup dumplings, $10-an-ounce Kobe beef with wasabi, and Peking duck. Book the "sky box," a private room where the projectionist's booth used to be, and gaze down on the sixteen-foot Buddha, keeping the peace. • 42 E. 58th St. (212-888-2288). (M)

Above 60th Street, East Side

Arabelle

A gorgeous, recently renovated room with a gold-domed ceiling is the backdrop for chef Raymond Saja's ambitious contemporary French menu, which includes red snapper "escabeche" with preserved lemon and black-olive "sorbet," and loin of lamb in a cumin-scented pine-nut broth. The bar is as seriously romantic as they come. Sunday brunch. • 37 E. 64th St. (212-606-4647). (E)

The Boathouse in Central Park

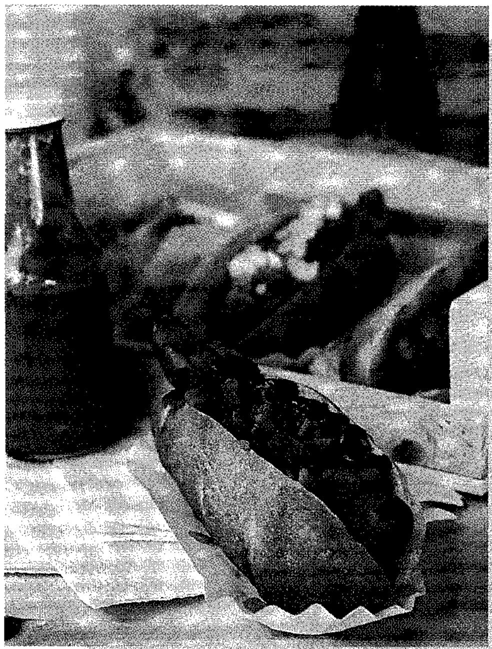
Claim a table by a flowery umbrella on the pondside deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions

The Underground Gourmet

Coffee-Shop Confidential

It's one thing for a bar or restaurant seeking a certain exclusive cachet not to hang a sign out front; it's another thing for one to completely hide behind a floor-to-ceiling Wizard of Oz velvet curtain in a hotel lobby. That's where you'll find the unnamed coffee shop unofficially known as **The Burger Joint**. Enter Le Parker Meridien hotel, breeze past the reception desk, take a sharp left at the curtain, and look for the unmarked door. The idea behind the month-old spot—a windowless nook that deceptively gives the impression of having always been there, with its brown vinyl booths, wood paneling, and industrial-size cans of Heinz ketchup on the shelves—was to give overwhelmed tourists a cheap, kid-friendly, no-nonsense alternative to room service, and stressed-out natives a place to decompress from the overheated, often exhausting restaurant scene. To that end, the menu is brief: crisp and salty fries, $2.50 Sam Adams in a plastic cup, fudgy homemade brownies, and juicy $4.50 burgers on plain old soft buns that hit the spot, whether you've just flown in from Tokyo or trudged over from your office across the street. (119 West 56th Street; 212-245-5000.)

PHOTOGRAPHED BY KENNETH CHEN.



Trend

Top Dog

Even for unapologetic Papaya King junkies, eating a frank is an act of blind faith. As for how it's made and what's in it, ignorance is bliss. But Niman Ranch is out to change all that. The Bay Area producer of boutique beef and pork has recently started distributing its Fearless Franks to East Coast gourmet stores like Citarella and Eli's Manhattan, where they no doubt appeal to smart consumers who care about how animals are raised (free-range, on sustainable family farms, on a diet of hormone-and-antibiotic-free feed that could pass for gourmet granola) before they become dinner. City Bakery's Ilene Rosen uses them for her tasty deep-fried corn dogs, served with peanuts and pretzels; miniaturized and wrapped in puff pastry, they become name-brand pigs-in-blankets at Grace in Tribeca; and next week, the hickory-smoked, all-beef dogs make their steamed Brooklyn debut at **Sparky's American Food**, a fast-food joint opening in a converted Williamsburg warehouse. Owner and reformed dot-commer Brian Benavidez sourced the best ingredients he could find for everything (Ronnybrook ice cream for milkshakes, organic Cheddar for cheese fries, custom-baked buns). But the dog's the thing, and he serves it a dozen or so ways, with toppings ranging from chili-pickle relish to homemade ketchup. And the name? "Sparky's my dog," he says. We suspected as much. (135-A North 5th Street, Williamsburg, Brooklyn; 718-302-5151.) R.P.

and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Café Sabarsky

Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, cod strudel for lunch—and Friday nights only, dinner service until 9 P.M. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

★ Daniel

Daniel Boulud is blessed with the gift of being able to add familiar flavors into the most stunning of summations, like walnuts and foie gras that intensify the lush gaminess of quail. He routinely triumphs in why-didn't-anyone-else-think-of-it feats like sweetbreads without that heady aftertaste—suspending them between a rhubarb glaze and spinach purée. His chocolate bombe soars like no other. • 60 E. 65th St. (212-288-0033). (E)

Haru Sake Bar

Very fresh sushi, sashimi, tempura, plus Japanese fusion fare, and an expanded selection of sake and sake cocktails are the draw at this popular uptown branch of the Japanese mini-chain. Take-out service too. • 1327 Third Ave., at 76th St. (212-452-1028). (M)

Maine Lobster Seafood Restaurant

For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of salt-water-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mark's

Decked out like a private London club, with plump, tasseled pillows. Fine French-American cooking (roasted beet salad with goat cheese, thyme-crusted tuna with tomato and black-olive vinaigrette), award-winning wine list, and a Willy Wonka–worthy chocolate tea. • 25 E. 77th St., in the Mark Hotel (212-879-1864). (E)

Mo's Caribbean Bar and Mexican Grill

Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's

Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe

A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House

How grand can a steakhouse get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

Rouge

Despite the demure Upper East Side– townhouse setting, Rouge is really a bargain bistro masquerading as a big-ticket restaurant. Nothing on David Ruggerio's menu breaks the $20 barrier, decorative dabs of sauce and baby boutique-greenery garnishes notwithstanding. The framework is French, with occasional forays into trendy Italian and Asian territory, like the spicy miso-marinated Chatham cod. The "chef's wine list" is a bonanza of equally affordable bottles at laughably low mark-ups. • 135 E. 62nd St. (212-207-4601). (M)

Above 60th Street, West Side

★ Calle Ocho

Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

Kitchenette Uptown

This much roomier spinoff of the venerable Tribeca comfort-food cottage and its expanded dinner menu might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I–M)

★ Ouest

After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ Picholine

Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

Rain

Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222

Still as cozy and romantic as ever, Restaurant 222 has changed direction: Owner Frank Valenza now calls it an "American-Italian" steakhouse. That means surprisingly flavorful fillet steaks accompanied by sauces like pizzaiola and nutted garlic and irresistible whipped potatoes. The prix fixe menus ($20 at lunch, $29.95 at dinner) are particularly good deals, especially compared with the pricy à la carte offerings. • 222 W. 79th St. (212-799-0400). (E) ($)

Scaletta

A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

Brooklyn

★ The Grocery

Like Savoy, where the Grocery's co–chef-owners, Charles Kiely and Sharon Pachter, met, their 30-seat storefront mom-and-pop shop exudes a low-key charm that's hard to resist. Their Brooklyn location, however, allows them to charge sub-SoHo prices for inspired dishes like duck-confit strudel; seared pork loin with mashed sweet potatoes and roasted pears; and Eden Brook trout stuffed with spinach and shallots with spaetzle. For dessert, there's a crème fraîche cheesecake with guava sorbet that couldn't possibly inhabit the same universe, never mind borough, as Junior's. • 288 Smith St. (718-596-3335). (M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ Chamber Music Society of New York
On opening night, a celebration of the art of the piano in honor of founder Alice Tully's 100th birthday. Nine pianists play multi-keyboard works by Bach, Debussy, Mozart, Poulenc, and Ravel. 9/25 at 8. • Alice Tully Hall, Lincoln Center (212-875-5788); $27.50–$50.

★ Ensemble Sospeso
Excellent, adventurous new-music group presents an evening of chamber music by György Kurtág, with soprano Lucy Shelton. 9/25 at 8. • Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20.

The Gershwin Ensemble
Celebrates the birthday of George Gershwin, "the composer from Brooklyn," with special guest Kitty Carlisle Hart and narrator Eli Wallach. 9/25 at 7:30. • The Graduate Center of City University, 365 Fifth Ave., near 35th St. (212-817-8215); free.

★ Eitetsu Hayashi
One of Japan's premiere solo *taiko* (Japanese drum) players—he's played with Marcus Roberts and the Berlin Philharmonic—returns to New York for the first time in a decade. 9/25 and 9/26 at 8. • The Town Hall, 123 W. 43rd St. (212-840-2824); $30–$35.

★ Meridian Arts Ensemble
Performs music by Frank Zappa and those who influenced him, including Conlon Nancarrow, Don Carlo Gesualdo, and, of course, Stravinsky. Zappa himself was a fan of this group. 9/25 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $15.

★ New York Philharmonic
André Previn guest-conducts Haydn's Symphony No. 102, Shostakovich's Symphony No. 6, and Ravel's Piano Concerto in G, featuring Jean-Yves Thibaudet. 9/26 and 10/1 at 7:30, 9/27 at 11 A.M., and 9/28 at 8. • Avery Fisher Hall, Lincoln Center (212-875-5656); $20–$88.

★ The George Crumb Festival
Weekend of concerts, panels, and master classes celebrates one of America's greatest living composers. Performances include a new interpretation of *Makrokosmos Books 1 and 2* and *Black Angels* for string quartet. Clarinetist Derek Bermel, pianist Frederic Chiu, and the percussion quartet Talujon are among the performers, and Crumb will be in residence throughout. 9/27–9/29. Call or visit georgecrumbfestival.com. • Angel Orensanz Foundation, 172 Norfolk St. (866-927-2829); $15 per concert, $50 for full festival.

★ Maazel/Vilar Conductors' Competition
Final round of yearlong international competition, boiled down to four young conductors, ends with two concerts with soloists and the Orchestra of St. Luke's. Works by Puccini, Debussy, Ravel, and Respighi, 9/27 at 8; Mendelssohn, R. Strauss, and Stravinsky, 9/28 at 7. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $15–$35.

The Americas Vocal Ensemble
Free concert celebrates Hispanic Heritage Month with music from Latin America and Spain. 9/28 at 2:30. • Jackson Heights Library, 35-51 81st St., Queens (718-899-2500); free.

David Shimoni, piano
2001 Young Concert Artist winner plays Beethoven, Bach, Chopin, and Barber. 9/28 at 8:30. • Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25.

★ Americans in Rome
Series celebrating past and present American Academy in Rome fellows begins with music by Samuel Barber, Elliott Carter, Lukas Foss, and others. 10/2 at 8. • Weill Recital Hall, Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $25.

★ Chicago Symphony Orchestra
Carnegie's 112th season begins with Daniel Barenboim leading Ravel's Spanish-influenced works, De Falla's *Nights in the Gardens of Spain* (with Barenboim as pianist), and "The Miller's Dance" from *The Three Cornered Hat.* 10/2 at 7. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $36–$86.

Opera

Amato Opera
Presents Puccini's *Madama Butterfly.* 9/28 at 7:30 and 9/29 at 2:30. Weekends through 10/13. • Amato Opera, 319 Bowery (212-228-8200); $28.

★ Metropolitan Opera
Regular season begins with Puccini's *Turandot,* R. Strauss's *Elektra,* Rossini's *La Cenerentola,* with tenor-to-watch Alessandro Corbelli, and Umberto Giordano's *Andrea Chénier,* with Plácido Domingo and Juan Pons. Call or visit metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$280.

★ New York City Opera
Puccini's *Madama Butterfly,* Jake Heggie's *Dead Man Walking,* Puccini's *Il Trittico,* and Mozart's *Don Giovanni* run this week, and new production of R. Strauss's *Salome* opens 10/1. Call or visit nycopera.com. • New York State Theater, Lincoln Center (212-870-5570); $25–$110.

★ "Galileo Galilei"
New Philip Glass–Mary Zimmerman collaboration opens BAM's Next Wave Festival. (See box.) 10/1, 10/3–10/5 at 7:30. Visit bam.org. • Howard Gilman Opera House, Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100); $25–$60.

Dance

★ Momix
Two stunning, high-energy programs combine modern dance, acrobatics, puppetry, and illusion: *Opus Cactus,* an homage to the desert, and *Momix in Orbit,* a collection of nineteen pieces, old and new. Through 10/13. Tues.–Fri. at 8; Sat. at 2 and 8; Sun. at 2 and 7:30. • Joyce Theater, 175 Eighth Ave., near 18th St. (212-242-800); $40.

★ "The Paradise Project"
Bessie- and Obie-winning performance artist John Kelly's new dance-theater work, with music by Michael Torke, has its premiere after being postponed last spring. Employing digital technology, theatrical illusion, and mime, it is the story of a man's obsession with Marcel Carne's 1945 film *Les Enfants du Paradis* (*Children of Paradise*). Through 9/28. Call for details. • The Kitchen, 512 W. 19th St. (212-255-5793, ext. 11); $20 (9/24 at noon, $10).

"Swango: The Fusion"
Choreographers from Broadway's *Swing!* and *Forever Tango* combine the playfulness of one form with the passion of the other. Thurs.–Fri. at 8:30. Extended through 9/30. • Swing 46, 349 W. 46th St. (212-262-9554); $35 with drinks, $50 with dinner.

In the Company of Men
Sixth annual showcase of male choreographers features newly commissioned dances by Robert Battle, Seán Curran, Shouze Ma, and others. 9/26–9/28 at 8; 9/29 at 3. • Riverside Church, Claremont Ave. at 120th St. (212-870-6784); $20.

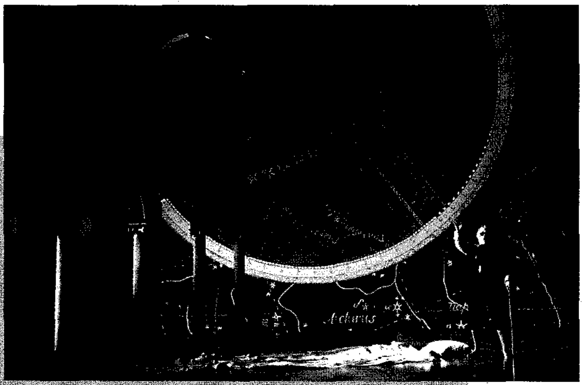
"Rip It Open"
In Mixed Company presents Maura Donohue's examination of violence, partially informed by performers' own experiences and set to music by PJ Harvey, Hole, and others. 9/26–10/6. Wed.–Sun. at 8:30. • P.S. 122, First Ave. at 9th St. (212-477-5933); $17.

Randy James Dance Works
Presents the world premiere of *Among the Stars That Have a Different Birth,* a lively piece set to Latin music, and three revivals including the duet *Moonlight Sonata,* set to Beethoven. 9/27 and 9/28 at 8; 9/29 at 3. • The Ohio Theater, 66 Wooster St. (212-924-0077); $15.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Opening

Solar Power



"I've lost count," says Philip Glass, when asked how many operas he's got under his belt. "I think I've written eighteen." For his latest, which has its New York premiere on October 1 at BAM as part of the twentieth annual Next Wave Festival, the prolific composer is teamed up with theater director Mary Zimmerman (*Metamorphoses*) and the Eos Orchestra. **Galileo Galilei** arose from Glass's fascination with the complex interplay between science and religion in the sixteenth-century astronomer's life. "He says to the cardinal at the time, 'The Bible tells you how to go to heaven, not how the heavens go,' " remarks Glass. The opera opens with Galileo, who died blind and jailed for supporting Copernicus's theory that the Earth revolves around the sun, futilely pressing his eye to a telescope in the last days of his life. In what Glass calls a recapitulation, it ends with him as a boy, watching an opera by his father about Orion, the blind, doomed hunter. Structured in reverse chronological order, "the opera moves from dark to light," explains Glass. "There's the darkness of the kind of rejection and imprisonment he ended his life with, to the joyfulness of discovery and the light of youth." (See "Opera.") A.Z.

PHOTOGRAPH BY LIZ LAUREN.

cue

Nightlife

Edited by Ethan Brown

Concerts

"4th Annual New York Guitar Festival"
Festival participants like Jorma Kaukonen, Tony Trischka, Vernon Reid, and Steve Bernstein's Sex Mob pay tribute to Jerry Garcia and George Harrison. 9/26 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $22.

106.7 Lite FM presents: "One Nite With Lite"
10/1 at 8. With James Taylor and Bonnie Raitt. • The Theater at Madison Square Garden, Seventh Ave. and 32nd St. (212-307-7171); $49.50–$129.50.

Enrique Iglesias
9/28 at 7:30. He oozes passion and torchiness the way Ricky Martin oozed sass; hopefully, a new Spanish-language album, *Quizas,* will tone down the cartoonishness. • Jones Beach Theater, Wantagh, Long Island (212-307-7171); $35.

Kelly Price
With Dave Hollister; Glenn Lewis. 9/27 at 7 and 10. A night in R&B purgatory: Price is an unconvincing balladeer, Hollister is a street-cred-obsessed crooner, and Lewis is a love-sick, nasal-voiced lover man who borrows from the sappiest elements of Stevie Wonder. • Apollo Theater, 253 W. 125th St. (212-307-7171); $35.

Small Stages

B.B. King Blues Club & Grill
9/25: "*High Times* Doobie Awards." 9/26: The Concept. 9/27: Stanton Moore. 9/28: Slum Village. 9/30: Sheryl Lee Ralph. 10/2: Dave Wakeling. • 243 W. 42nd St. (212-997-4144).

Bottom Line
9/26: "The Music of Frank Zappa" performed by Ed Palermo's Big Band. 9/27: Victoria Williams. 9/28: "Required Listening" with Louise Goffin; Madeleine Peyroux; Steve Poltz. • 15 W. 4th St. (212-228-6300).

Performance

Cat Power

Miss Kittin (pictured) is best known for her acidic collaborations with producers like the Hacker (sample line: "You know about Frank Sinatra? He's dead"). But the Berlin-based electro chanteuse also happens to be one of the best D.J.'s on the planet, as evidenced by two spectacular recent mix CDs that feature everything from proto-rave classics like System 01's "Drugs Work" to slamming techno like DJ Rush's "Motherfucking Bass." Stateside clubbers have yet to experience a night of Kittin on the decks—she canceled at the last minute during this year's Winter Music Conference in Miami—but they'll at last get the opportunity when she plays the sprawling Brooklyn loft space Lunatarium on September 28. (See "Clubs.")

★ Bowery Ballroom
9/25: "The Exile Follies" with John Doe; Kristen Hersh; Grant Lee Phillips. 9/26: Gordon Gano. 9/27: "Organic Grooves." 9/29: Neko Case (see box). 9/30: Gus Gus. 10/1–10/2: Fab Faux. • 6 Delancey St. (212-533-2111).

Irving Plaza
9/27–9/28: Robert Randolph. 10/1–10/2: Violent Femmes. • 17 Irving Pl. (212-777-6800).

Joe's Pub
9/26: Melissa Walker Group Featuring Gary Bartz. 9/27: Joshua Beckman. 9/29: The Campbell Brothers. 10/1: Anouar Brahem Trio. 10/2: Via. • 425 Lafayette St. (212-239-6200).

Knitting Factory
9/25: Dillinger Escape Plan. 9/26: World Friendship Inferno Society. 9/29: Tim Reynolds. 9/30: The Stereo; Lucky Boys Confusion. 10/1: Melt-Banana; Ex Models; Parts and Labor. 10/2: The Chameleons; Springhouse. • 74 Leonard St. (212-219-3055). $.

Maxwell's
9/25: Brian Jonestown Massacre; the Sights. 9/27: Dead Moon; Reigning Sound; Rye Coalition. 9/29: Leona Naess; Emm Gryner. 9/30: Robert Walter's 20th Congress. 10/2: Ari Hest; Llama. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

★ Mercury Lounge
9/25: Keith Urban. 9/26: Todd Deatherage Band; Mappari. 9/27: Puracane. 9/28: Dead Moon. 9/29: The Damnations TX; the Navigators. 9/30: Actual Proof; Jason Mraz. 10/1: Vernon Reid; D.J. Logic; Tin Hat Trio; more. 10/2: Young Dubliners. • 217 E. Houston St. (212-260-4700).

Northsix
9/25: The Dismemberment Plan. 9/26: The Mike. 9/27: High on Fire; Jucifer. 9/28: Azure Ray. 9/30: Shipping News. • 66 N. 6th St., Williamsburg, Brooklyn (718-599-5103).

S.O.B.'s
9/25: Amayo's Fu-Arkist-Ra. 9/27: N'Dambi. 9/30: Soneros De Oriente. 10/1: "Asian Massive Tour." 10/2: "Black Lily." • 204 Varick St. (212-243-4940).

★ Southpaw
9/27 Les Sans Culottes; the Hackensaw Boys. 9/29: Oneida. 10/1: Bullfrog featuring Kid Koala. • 125 Fifth Ave., Park Slope, Brooklyn (718-230-0236).

The Village Underground
9/25: Danu. 9/27: Leona Naess; Emm Gryner. 10/1: Aris Hest; Llama. 10/2: CKY. • 130 W. 3rd St. (212-777-7745).

The World
10/1: Hoobastank; Greenwheel. • Broadway and 43rd St. (212-398-3439).

Clubs

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322); $10.

APT
Mondays: "The Minty Fresh Living Room" with Bobito Garcia. Tuesdays: "iPod Party" with AndrewAndrew. Wednesdays: "Little Ricky's Rib Shack" with Rich Medina. Fridays: "Undressed" with Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Arc
Fridays: "Be Yourself" with progressive-house maestro D.J. Danny Tenaglia. Saturdays: "Made Saturdays," trance and progressive house spun by the likes of Deep Dish. • 6 Hubert St. (212-226-9212).

Centro-Fly
Thursdays: Eclectic music with "?"; Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. 10/1: "Billboard Dance Music Summit" presents: Avenue D; W.I.T.; Tommie Sunshine; Tiga; Grandmaster Flash; Gus Gus. • 45 W. 21st St. (212-627-7770).

★ Club Shelter
Saturdays: Timmy Regisford's long-running deep-house party "Shelter." 9/30: "Billboard Dance Music Summit" presents: Carl Craig; Max Graham; John Selway; more. • Club Shelter, 20 W. 39th St. (212-439-4141). $.

★ Lunatarium
9/28 at 10: Miss Kittin (see box); with Electric Indigo; Ulysses; Cut Faster; more. • 10 Jay St., Brooklyn (no phone; lunatarium.com); $17.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Williamsburg, Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

SPA
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra," featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Jazz

★ Birdland
Mondays in September and October from 5:30 to 7:30: Scott Whitfield Jazz Orchestra. Tuesdays from 5:30 to 7:30: David Ostwald's Louis Armstrong Centennial Band. Fridays from 5:30 to 7:30: Lew Anderson's All-American Big Band. 10/2–10/5: Jimmy Scott. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 9/29: Leo Gandelman. 10/1–10/6: Karrin Allyson and Joey DeFrancesco. • 131 W. 3rd St. (212-475-8592).

Cajun
Mondays and Thursdays in September: Vince Giordano and the Nighthawks. Tuesdays: Stanley's Washboard Kings. Wednesdays: Eddie Davis and His New Orleans Jazz Band. Thursdays: Vince Giordano and the Nighthawks. Fridays: The Canal Street Dixieland Jazz and Blues Band. Saturdays: The Red Onion Jazz Band. Sundays: Peter Eckland Quartet.

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = *cash only.*

PHOTOGRAPH BY ERIC CATARINA/STARFACE/RETNA, LTD.

Performance

Special Case

Neko Case has the voice of Loretta Lynn and a sensibility out of David Lynch. She'll summon a Norman Rockwell-ish image of Popsicles in summer, only to link it to the unsettling memory of "A handprint on the driver's side / It looks a lot like engine oil, and tastes like being poor and small." On *Blacklisted*, her third album, Case wraps her powerful alt-country voice in gauzy reverb to conjure half-remembered childhood nightmares of being chased by birds. Brought up in a peripatetic family, Case, 32, recently moved from Seattle to Chicago. "The songs have a real homesick feeling," she says. "Not just homesick for a place but homesick where you don't really know where your home is, either." Onstage, Case is bewitching, displaying influences from her art-school education to Cramps guitarist Poison Ivy. She plays the Bowery Ballroom on September 29. (See "Small Stages.") CHRIS SMITH

• 129 Eighth Ave., at 16th St. (212-691-6174).

Iridium
Monday nights, the Les Paul Quartet holds office hours. 9/26–9/29: Jimmy Smith Quartet. 10/1–10/6: James Blood Ulmer. Sets Sun.–Thurs. at 8 and 10, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz at Lincoln Center" presents "Singers Over Manhattan"
10/3–10/5 at 8. With Claudia Acuna; Mark Murphy. • Stanley H. Kaplan Penthouse, Rose Building, Lincoln Center (212-721-6500); $45.

★ "Jazz Insights" presents "The Legacy of Charlie Parker"
10/1–11/5. Jazz and lecture series hosted by Arnold Smith. Tuesdays from 7:45 to 9:30. 10/1: Vincent Herring. • New School University, 66 W. 12th St. (212-229-5690); $35.

Jazz Standard
Sets at 7:30 and 9:30. 10/1–10/6: Carl Allen & New Spirit. • 116 E. 27th St. (212-576-2232).

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Tonic
Sundays: "Klezmer Sundays." 9/25: Willem Breuker Kollektief. 9/26: Mark Dresser. 9/27: Beans. 9/28: Ikue Mori and Zeena Parkins. 9/30: Little Theatre. 10/1: Phil Niblock. 10/2: Pamela Kurstin. • 107 Norfolk St. (212-358-7503). $.

Village Vanguard
Mondays in September: The Vanguard Jazz Orchestra swings on. Through 9/29: Joe Lovano Nonet. 10/1–10/6: Brad Mehldau Trio. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

"Chicago City Limits' Directors Cut"
The comedy troupe opens its twenty-ninth revue. Performances Thursday at 8, Friday and Saturday at 8 and 10:30. • Chicago City Limits Improvisational Theater, 1105 First Ave., at 61st St. (212-888-5233); $20.

Alba Sanchez
The comedian and performance artist makes her La Mama debut. Through 10/6. • La Mama, 74 E. 4th St. (212-475-7710); $15.

Carolines on Broadway
Mondays: "New Talent Night," hosted by Eddie Brill. 9/25: Lisa Lampanelli. 9/26–9/29: Bobby Slayton. • 1626 Broadway, nr. 49th St. (212-757-4100); $12.50–$24.50; two-drink minimum.

Comedy Cellar
Through 9/30: Colin Quinn; Nick DiPaolo; Godfrey; Robert Kelly; Jim Norton. • 117 MacDougal St. (212-254-3480).

Dangerfield's
9/30–10/6: Jim McCue; Jim Norton; Gregory Carey; Nancy Redman; Gregory Vacarello. • 1118 First Ave., nr. 61st St. (212-593-1650).

Graham Norton
The star of the BBC America's *So Graham Norton* presents a new show, "Red Handed." • The Theatre at St. Clements, 423 W. 46th St. (212-741-0391); $30.

Surf Reality
First Friday of every month: "The Vim Variety Show." First Saturday of every month: "The Carmen Mofongo Show." • 172 Allen St. (212-673-4182).

Cabaret

Cafe Carlyle
Sundays through 11/1: Alex Donner. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Danny's Skylight Room
Saturdays in October: Blossom Dearie. • 346 W. 46th St. (212-265-8130).

Don't Tell Mama
Thursdays in September at 6: "Seth's Broadway Chatterbox." Saturdays at 8:30: Ron Poole's "Poole Party!" Saturdays at 11: Tommy Femia in "Judy Garland Live!" • 343 W. 46th St. (212-757-0788). $.

★ Feinstein's at the Regency
Through 10/5: "Love and Payne" with Darlene Love; Freda Payne. The food-and-beverage minimum is $40 per person at all 8:30 shows and $25 per person for the show at 11. • 540 Park Ave., at 61st St. (212-307-4100 or 212-339-4095).

Flea Theater
Through 10/13 at 9:30: Barb Jungr. • Flea Theater, 41 White St. (212-226-0051).

Judy's
9/25–9/26: Debbie Lesser with David Brunetti. 9/27: Barbara Lea in "The Melody Lingers On" with the Wes McAfee Duo. 9/28: Nancy Marano. 9/29: Sharon Rubin in "Earthly Paradise." 9/30: Audrey Lavine returns in "At Home With Arlen." 10/1: Jan Prokop in "Journeys of the Heart." 10/2: Carol Shedlin in "Fresh as a Daisy." • 169 Eighth Ave., nr. 18th St. (212-929-5410).

★ Neue Galerie New York
9/27: Ute Lemper. • 1048 Fifth Ave., at 86th St. (212-628-6200).

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PHOTOGRAPH BY CHRIS BUCK.

SOHN *Continued from page 31*

expected: "I thought having a baby was going to change my sex life for the worse. I think my husband was surprised as well—that I was not just willing but somewhat aggressive about it."

She asked him whether he noticed any physical differences, and he said no. "I'm not sure I believe him," she says, "but I did do my Kegels." She thinks one factor was her fast delivery—two hours and forceps-assisted. And she's not nursing—she stopped after getting mastitis and says she feels better, like her body is more her own.

In the past, she struggled with body-image problems, but she's changed her perspective, despite the fact that she gained 45 pounds while pregnant. "I never appreciated what it's like to be a woman until after I had a baby," she says. "And I wanted to share that with my husband. My inhibitions have changed. When you're pregnant, you go to the doctor every week toward the end. I became more free with my body. I look at myself now and say, 'I had a child. How amazing is that? So what if I'm ten pounds overweight?' "

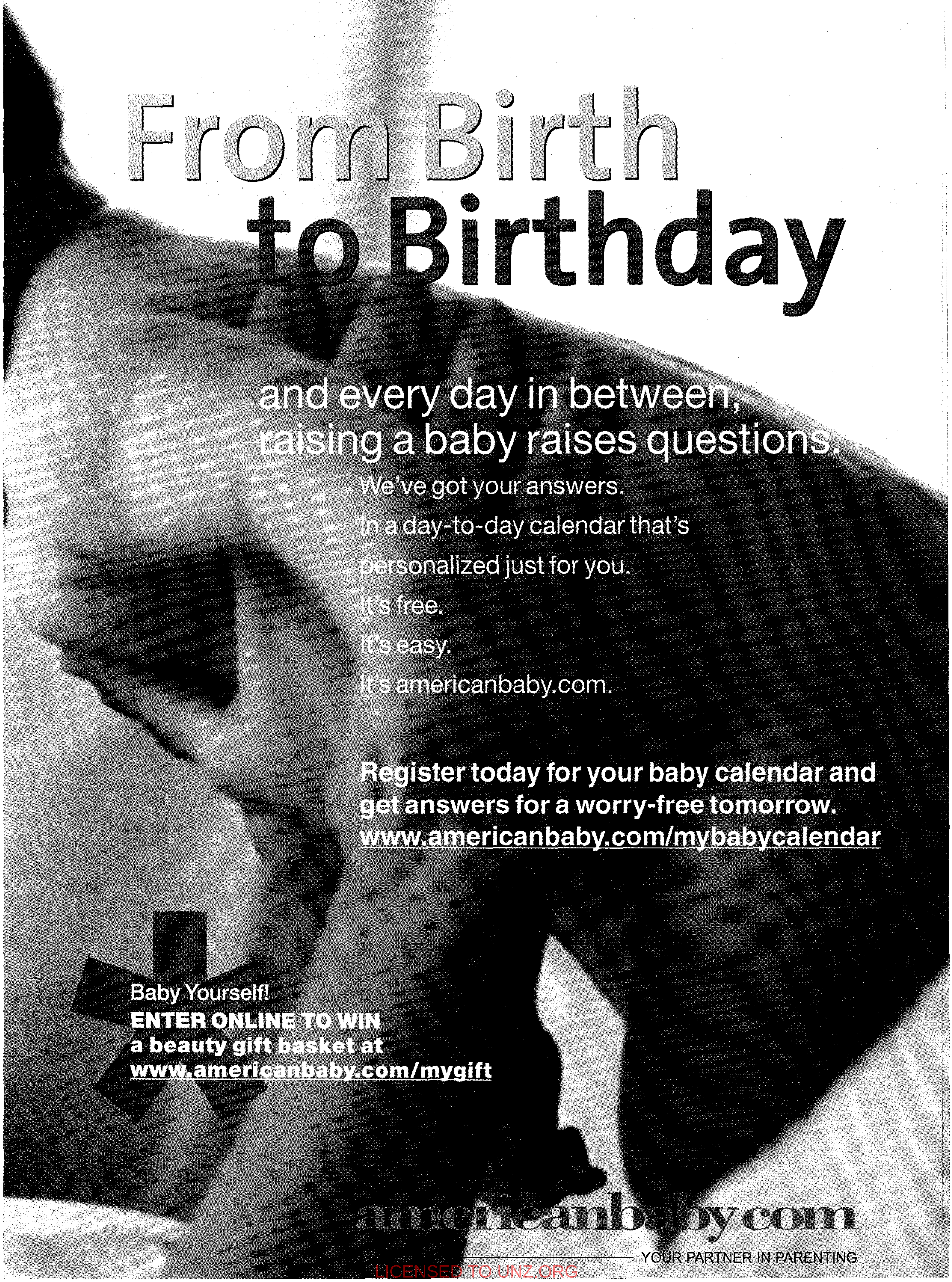
As for the renewal of love, she says, "Watching my husband with my son is very emotional. It made me want to please him, make him happy, be close to him. I'm attracted to him in a different way."

It doesn't hurt that he's been an involved father. "We were watching *Sex and the City*," she recalls, "the one where Miranda's nursing, and my husband said, 'That's not a proper latch,' which means the baby wasn't grabbed onto the whole areola. I said, 'Would you have ever thought you would even know that, let alone know that term?' "

Though she's heard about mothers who feel less sexual because they think of themselves as mothers more than wives, she has no problem integrating her two roles: "The first time we had sex, my son was in the room in his bouncy chair, sleeping. My husband said, 'Is this going to scar him for life?' I said, 'He's 6 weeks old. I don't think so.' Remember, it wasn't something that lasted three hours."

She admits they've had to make some compromises—like having more quickies (luckily, she's always been fast)—but she doesn't mind. "We don't have the luxury of two hours of foreplay anymore. If you want to come twice every time, maybe it's not going to happen. But if I want a good sex life with my husband, we have to make some changes. If we want to enjoy each other, that's the way it is." ■

E-mail: amy@amysohn.com. Amy Sohn's columns can be read online at nymetro.com/archive/sohn.



From Birth to Birthday

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cue

TheMix

Edited by Boris Kachka

Radio Highlights

Alice Sebold
The novelist talks to the eponymous host of "The Lewis Burke Frumkes Show" about her acclaimed new book, *The Lovely Bones*. • 9/29 at 8 P.M. WPAT, 930 AM.

Philip Glass Opens "Next Wave"
Marking the start of BAM's twentieth annual festival, WNYC broadcasts the opening piece, *Galileo Galilei*, by Glass, the composer whose work opened the very first Next Wave. • 10/1 at 7:30 P.M. WNYC, 93.9 FM.

Lectures and Panels

"No Logo, Pro Logo"
NPR host Brian Lehrer puts capitalism on the table, moderating a debate between *Nation* writer Naomi Klein—author of the anti-capitalist bible *No Logo*—and *The Economist*'s Sameena Ahmad, who wrote an article headlined "Pro Logo: Why Brands Are Good for You." The debate will be broadcast on the 27th at 10 A.M. on both WNYC stations. • 9/25, doors open 6:15 P.M. New York Society for Ethical Culture, 2 W. 64th St.; free.

Gary Hart and Bob Kerrey
Former senator Hart talks about his new book, *Restoration of the Republic: The Jeffersonian Ideal in 21st Century America*, with his former colleague and the current New School president. • 9/26 at 6 P.M. The New School., 66 W. 12th St. (212-229-5488); $5.

"Where Do We Go From Here?"
Cold War historian John Lewis Gaddis talks about the future of American grand strategy in the last of three talks on post-9/11 foreign policy. • 9/26 at 6:30 P.M. New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

"Natalia Ginzburg, Uncovered"
The late Italian essayist, novelist, and politician is discussed by Lynne Sharon Schwartz, the translator of a new collection, and Peg Boyers, whose book of poems, *Hard Bread*, is based on Ginzburg's life. • 9/26 at 7:30 P.M. Makor, 35 W. 67th St. (212-601-1000); $12, $15 at the door.

Sydney Pollack
The acclaimed director and actor talks to Judith Regan about his life and his films. • 9/29 at 7:30 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

Bruce Nauman
Robert Morgan, editor of a new anthology on the conceptual artist, discusses him with panelists Janet Kraynak, Willoughby Sharp, and Amei Wallach. • 9/30 at 8 P.M. The New School, 66 W. 12th St. (212-229-5488); $5.

"Antietam 1862"
Historian James M. McPherson, a Civil War expert, discusses new research on the battle. • 10/1 at 5:30 P.M. New York Public Library, Fifth Ave. at 42nd St. (212-930-0855); $10.

Lithuanian Jews
A symposium on the group's intellectual pursuits from the sixteenth through the nineteenth centuries involves five top scholars in the field. • 10/1 at 7 P.M. Center for Jewish History, 15 W. 16th St. (212-606-8200); free.

The Written Word

Rohinton Mistry
The author reads from his new book, *Family Matters*, and signs copies. • 9/25 at 6:30 P.M. Asia Society, 725 Park Ave., at 70th St. (212-288-6400); $10.

Dara Horn
The young Harvard grad student reads from her well-received first novel, *In the Image*. • 9/25 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

***Open City* Reading**
Contributors to recent issues of the literary journal—Sam Brumbaugh, Hunter Kennedy, and Jocko Weyland—read from recent fiction and nonfiction. • 9/25 at 7 P.M. KGB, 85 E. 4th St. (212-625-9048); free.

"New York Is Cookbook Country"
Three "New York Is Book Country" events are dedicated to food writers: At Union Square, Melissa Clark leads a panel of culinary writers; uptown, four pastry chef–writers talk and offer sweet treats; and a panel in midtown features Anthony Bourdain, Ruth Reichl, Jeffrey Steingarten, Daniel Young, Leslie Brunner, and Corby Kummer. • All on 9/25, all free. Melissa Clark talk: 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); pastry chefs: 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); Kummer panel: 6:30 P.M. Mid-Manhattan Library, 455 Fifth Ave., at 40th St. (212-340-0833).

"New York Is Film Book Country"
The festival's second day celebrates the ongoing book-to-film relationship with screenings accompanied by discussions with Julie Taymor, Russell Banks, Walter Mosley, Bret Easton Ellis, and others. • 9/26, 4 P.M. to midnight. Clearview's Chelsea, 260 W. 23rd St., and Chelsea West, 333 W. 23rd St. (212-832-3575, ext. 107); $15.

The Bitch in the House
On Saturday, Cathi Hanauer, editor of this collection of essays by women thinkers, invites a few of them to discuss their work. Then, on Monday, contributors Natalie Angier, Hope Edelman, Pam Houston, and Vivian Gornick offer still more reflections on modern womanhood. • 9/28 at 2 P.M. NYPL, Jefferson Market Branch, 425 Sixth Ave. (212-243-4334); free. 9/30 at 8:15 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"Writers With Drink"
The San Francisco series, which brings together many styles of writing and reciting, visits the East Coast with sex writer Tristan Taormino, authors Charles Anders and Nick Mamatas, poet Jane LeCroy, comic Johanna Clearfield, and journalist John Strausbaugh. • 9/28 at 6 P.M. Remote Lounge, 327 Bowery (212-228-0228); $3 to $5.

Bellevue Literary Review
The new journal touching on health issues hosts contributors Rick Moody, Ray Gonzalez, Robert Oldshue, and Michael Collier. • 9/29 at 5 P.M. Rotunda, Bellevue Hospital, 462 First Ave., at 27th St. (212-263-3973); free.

Mark Costello and Fred Leebron
The novelists read from keenly observed new works—Costello's *Bag Men* and Leebron's *In the Middle of All This*. • 9/29 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free.

Jonathan Franzen and Jeffrey Eugenides
Last year's big hit and this year's returning favorite join forces to read from new work—Franzen from his essay collection, *How to Be Alone*, Eugenides from his epic novel, *Middlesex*. • 9/30 at 8 P.M. 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $16.

Irvine Welsh
The rough-and-tumble Scottish author of *Trainspotting* reads from the long-awaited sequel, *Porno*. • 10/1 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Special Events

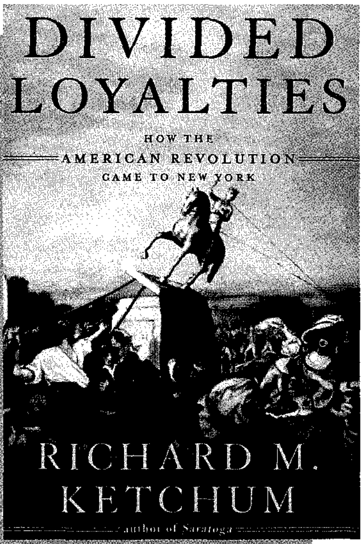
Tours

Baseball in the Bronx
A journey to the neighborhood surrounding Yankee Stadium concludes with a Bombers–Devil Rays showdown. • 9/25 at 4:15 to 10:30 P.M. Meet at New-York Historical Society, 2 W. 77th St. (212-873-3400); $20 including the game.

The "Wildman" Eats Central Park
Naturalist, author, and wild man Steve Brill leads an ecological tour, focusing on the fruits, berries, nuts, and

In Print

Revolting City

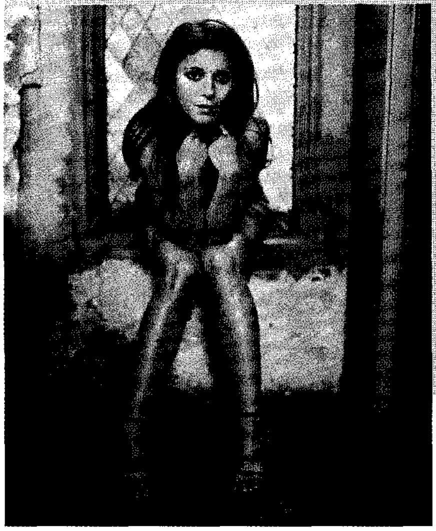


"I have not seen one real gentleman, one well-bred man, since I came to town," John Adams wrote while visiting Colonial New York. "There is no conversation that is agreeable. There is no modesty, no attention to one another." What the Bostonian saw was a rancorous city where degrees of loyalty to the Crown were determined by class, religion, politics, and especially self-interest (sound familiar?). New York and the Feds have had a complicated, contentious relationship ever since. This year, not one but two books attempt to dredge this historical swamp: the veteran historian Richard Ketchum's **Divided Loyalties** (Henry Holt; $30) and first-time author Barnet Schecter's **The Battle for New York** (Walker; $30). Ketchum, who details the power struggles that divided the city as the colonies grew rebellious, believes *Boston's role in the revolt is overstated.* "The Massachusetts people were better propagandists," he says. "But by and large the people in New York were the moderates. They were kind of a balance wheel." Schecter, picking up close to where Ketchum leaves off, argues for New York's central role in Britain's defeat. "The British attachment to New York compromised their efforts," says Schecter. "They were having such a grand old time with their mistresses and parties and mansions, and defending it so assiduously, that they were afraid to send extra men to Saratoga or Yorktown." Schecter, appealing to the New York history buff, appends a walking tour to the book (and at thebattlefornewyork.com). "There's been so much history in the intervening centuries that this has been covered up," says Schecter. "It's really just a question of teaching people the stories that will bring the artifacts to life." B.K.

Happening

Festival of Lit

Having canceled last year's events after the terrorist attacks, **New York Is Book Country** has returned, marking its twenty-fourth year with seemingly twice as many themes and appearances. Its first two days (Wednesday is "Cookbook Country," Thursday "Film Book Country") hark back to that nineties buzzword *synergy*, with scattered screenings, discussions, and tastings. On Friday, writers branch out to the boroughs (Mark Costello in Queens, Darin Strauss in Brooklyn, Matteo Pericoli's *Manhattan Unfurled* in the Bronx); on Saturday, there'll be more talks as well as the finals of the citywide Reading Bee. The main event remains Sunday's Fifth Avenue book fair, with signings from literary figures (Art Spiegelman) and synergistic darlings (*Sopranos* star and memoirist Jamie-Lynn Sigler, pictured) alike. Most events are free and open, but for those insisting on snob value, tickets to two Sunday hobnobbings at the Waldorf—attended by Michael Chabon, Peter Jennings, Lawrence Block, Stephen Carter, and the like—are going fast. (See "The Written Word" and "Events.")



herbs that could sustain you if you'd forgotten to hit Zabar's on the way. • 9/28 at 12:30 P.M. Central Park W. at 72nd St. (914-835-2153); suggested donation $10.

Harlem
A visit deviates slightly from the beaten path, stopping at the Apollo as well as Blumstein's and onetime Billie Holiday venue Lenox Lounge. • 9/28 and 9/29 at 2:30 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Benefits

Cancer Research Dinner
New York's own Patrick McMullan is an honoree at the Cancer Research and Treatment Fund's dinner, inducted into the group's Survivors Hall of Fame, as iVillage CEO Douglas McCormick receives the group's Humanitarian Award. • 9/25 at 6 P.M. Tavern on the Green, Central Park at 67th St. (212-213-1166); $500.

"Art+Sole"
Artists (Damien Hirst, Jeff Koons, Rachel Feinstein) have been paired with designers (Christian Louboutin, Andrew Pfister, Manolo Blahnik) to create the limited-edition shoes sold at this gala celebrating the renovation of Bergdorf Goodman's shoe salon. Proceeds support the New Museum. • 9/25, cocktails 7 P.M., supper 9:30 P.M. Cocktails: Bergdorf Goodman, 754 Fifth Ave., at 57th St.; supper: Chambers Hotel, 15 W. 56th St. (212-344-8420); $150.

Brooklyn Conservatory of Music Award
The outer-borough community-minded music school presents its third annual $25,000 prize to Walter Turnbull, director of the Harlem Boys Choir. • 9/30 at 6 P.M. Laura Belle, 120 W. 43 St. (718-622-3300); $175 and up.

Exhibits

"Aftermath"
In addition to the exhibit "Bill Biggart: Final Exposures," there are photos of ground zero taken just after the collapse by Jeff Mermelstein, and pictures taken illegally by Afghan women under the Taliban. • Through 12/1. International Center of Photography, 1133 Sixth Ave., at 43rd St. (212-857-0000); $9.

"The World of Enrico Caruso"
Signed photos, first-edition scores, posters, and vintage records are among hundreds of artifacts documenting the peerless Italian tenor's roles. • 9/24 through 10/26. The gallery at Lincoln Center, concourse level (212-580-4673); free.

Other Events

Eighth Annual Radio Festival
Events celebrating the medium include seminars on progressive radio and the impact of 9/11, live broadcasts from Kurt Andersen and many others, and a talk with rock-radio pioneer Scott Muni. • 9/26 through 10/6. Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $15 seminars, $39 series.

"New York Is Book Country" Weekend
Friday and Saturday see a cornucopia of readings and appearances covering most areas of fiction and nonfiction. On Sunday, in addition to 190 exhibits from publishers and booksellers, there are two special events—a brunch with Michael Chabon, Peter Jennings, Hari Kunzru, Alice Sebold, and Scott Turow; and a tea with Lawrence Block, Stephen Carter, Tami Hoag, Laura Lippman, and Michele Slung. • 9/27 through 9/29. Street fair 9/29, 11 A.M. to 5 P.M. Fifth Ave., 48th to 57th Sts. (nyisbookcountry.com for complete schedule); mostly free. Brunch and tea 9/29 at noon. The Waldorf-Astoria, Park Ave. at 50th St. (888-NYT-1870 for reservations); $120 brunch, $70 tea.

Great American Mutt Show
The fully open answer to freakish purebred shows is organized by Tails in Need, a group promoting mixed-breed dogs founded by designers Bunny Williams and Kitty Hawks. Isaac Mizrahi and William Wegman are celebrity judges. • 9/28 at 11 A.M. Naumberg Bandshell, Central Park (212-327-3164); free to participate and to spectate.

Sports

Pontiac Fifth Avenue Mile
One of the few NYRRC races where you can avoid crowds and test your speed against similar runners, this race divides Invitational and Kids groups by age and the Open category by speed. • 9/28, start times 10 A.M. to 2 P.M. Fifth Ave. at 80th St. (212-860-4455); $30, $20 members.

Twin Lights Bike Ride
Riders choose from 14-, 28-, 48-, and 62-mile routes around scenic Highlands, New Jersey, where eager vendors provide refreshments, entertainment, and discounts to shops and historic sites. • 9/29, 48- and 62-milers 7:30 A.M., 14- and 28-milers 9 A.M. Ferry leaves from Pier 11 at east end of Wall St. (212-932-2453); $50 with ferry, $35 without.

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Solutions to last week's puzzles

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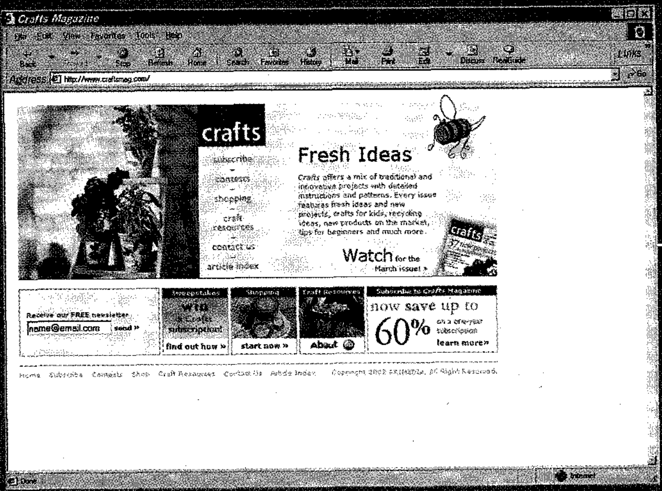
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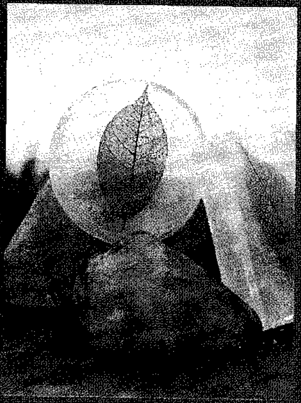

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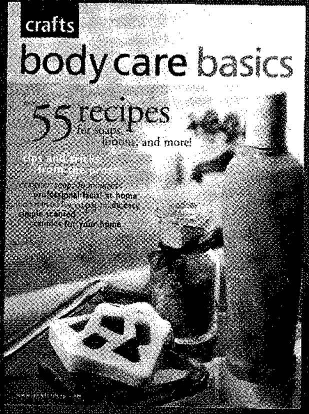

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cue

Kids

Edited by Susan Avery

Events

For Children

Seek and Ye Shall Find
Art Smart Adventures, a new art program for kids, offers up a hunt inside the Metropolitan Museum of Art. Preregistration required. (See box.) • 10/12 from 10 A.M. to noon; Metropolitan Museum of Art, 1000 Fifth Ave., at 82nd St. (212-678-4322 or 866-ARTSMART); $15 grown-ups, $9 kids.

Scarecrows to Go
It's harvest time, and the folks at the Adventure Garden of the New York Botanical Garden teach kids the fine art of nature crafts—making apple art prints, decorating a fall field notebook and a gourd—to take home. In the Family Garden, kids can build a scarecrow and corn-husk doll. Apple-cider refreshments. • 9/28 and 9/29 from 11 A.M. to 5:30 P.M.; New York Botanical Garden, Bronx River Pkwy. at Fordham Rd., the Bronx (718-817-8000 or nybg.org); $3 grown-ups, $1 kids.

A *Sukkah* Grows in Brooklyn
In honor of Sukkoth, kids can listen to stories from the Sephardic tradition at the Brooklyn Children's Museum. They'll also learn about the four species of plants that are blessed during Sukkoth and help build a *sukkah*. • 9/25 and 9/26 from noon to 4:30 P.M.; Brooklyn Children's Museum, 145 Brooklyn Ave. (718-735-4400 or brooklynkids.org); $4.

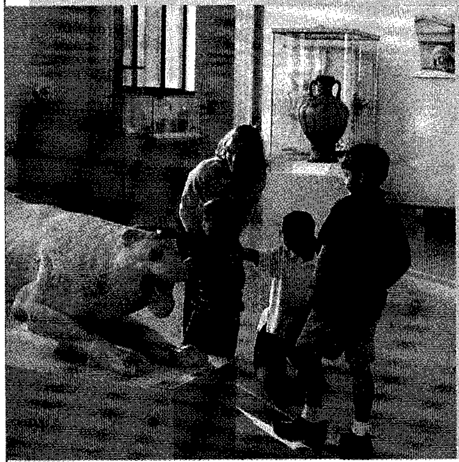
Cook by the Book (Fair)
Even kids can get in on the New York Is Book Country Cookbook day. Bank Street Bookstore does a reading and food-carving demo by Saxton Freymann, co-creator of *How Are You Peeling?* and *Play With Your Food*. Freymann also shows off some of his produce creations. • 9/25 at 4:30 P.M.; Bank Street Bookstore, Broadway at 112th St. (212-678-1654); free.

Don't Worry, Read a Book
In still another effort to promote reading, kids will hear the telling of *Worry Wart Wes*, the story of a stress-filled boy who's concerned that he'll turn green after eating broccoli and that a toilet bowl will swallow him. All kids in attendance get a free copy of the book to take home. • 9/28 at 2 P.M.; Brooklyn Hospital Center, Dining Room, 121 DeKalb Ave., near Ashland Pl. (718-250-8325); free.

Mi Familia
Long Island's Heckscher Museum of Art invites families to explore Latin American culture with storyteller Bobby Gonzalez, who performs folk tales using puppets and musical instruments. After the show, kids can create their own Spanish-style artwork. • 9/28 from 11:30 A.M. to 1:30 P.M.; Hechscher Museum of Art, 2 Prime Ave., Huntington (631-351-3250 or heckscher.org); $12 per family of 4, $1 per person thereafter.

Happening

Arty Smarty-Pants



In a city that has tutors for everything, **Judith Shupe** is quickly making her mark. At first blush, her art-history tutoring seems a bit over-the-top, especially at a time when kids are said to be overscheduled already. But Shupe brings her Ivy League education to families as often—or infrequently—as they want. And she even makes house calls (parents in the know book her well in advance for their schools' half-days). Shupe's company, Art Smart Adventures, creates a program with parental input: If Mom wants Junior to learn about Asian art, then the lesson might include a trip to the museum in search of dragons. Prefer a lesson on Impressionism? Shupe will promenade the kids through a gallery of Gauguins and Van Goghs. She'll even do a group class (keep everyone around the same age, and no more than six per group, please). On October 12, she'll hold her first open-to-the-public Art Hunt at the Metropolitan Museum of Art, where she'll bring kids 4 to 12 and their parents to comb through the galleries with a list of questions. So far, the fourteen families that have Shupe's number found her through word of mouth. The way things are going, she's going to have to hire the girl with the pearl earring pretty soon. (See "Events.") S.A.

What's New at the New Vic?
Theatrical treasures from around the globe return to the New Victory Theater. This season opens with France's *The Junebug Symphony*, about a man who goes to bed and wakes up to find that he's landed in bizarro world with aria-singing portraits, a watery body, and a sleepwalking trapeze artist. • 9/27 through 10/13; New Victory Theater, 209 W. 42nd St. (212-239-6200 or newvictory.org); $10–$30.

Carnegie's First Family
The first family concert of Carnegie Hall's fall season is *Orpheus*, with Charlotte Blake Alston doing the storytelling. Tickets go quickly. • 11/2 at 2 P.M. (pre-concert activities for kids begin at 1 P.M.); Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800 or carnegiehall.org); $5.

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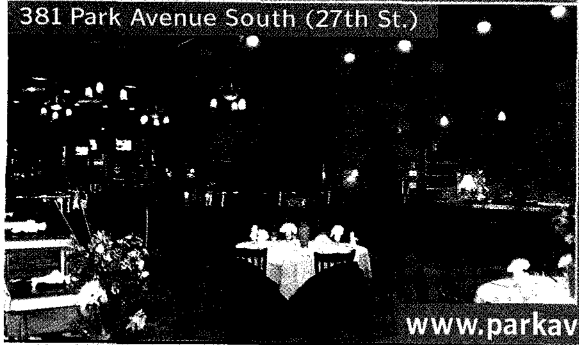

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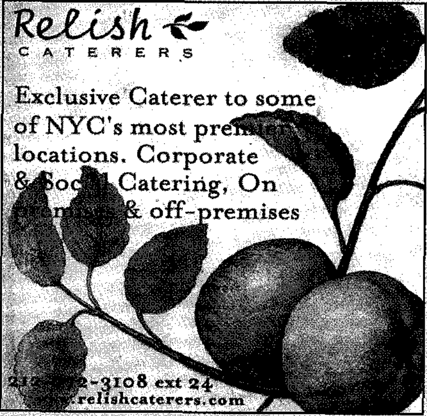

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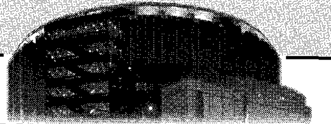

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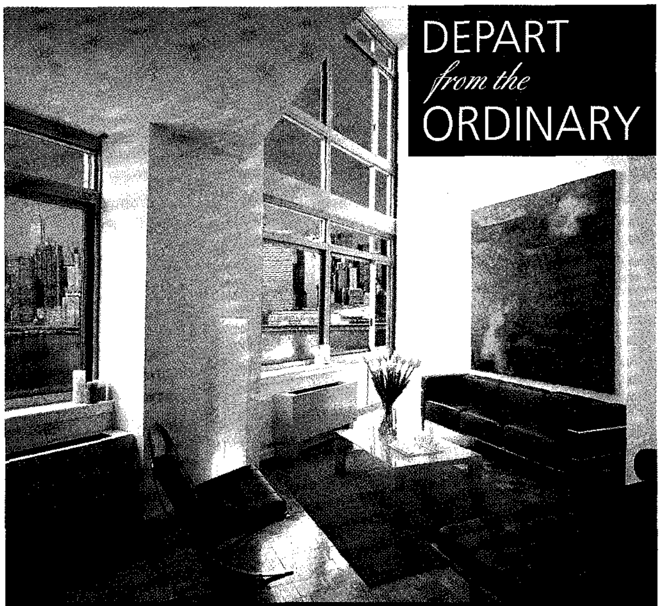

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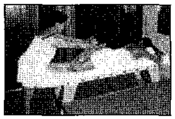

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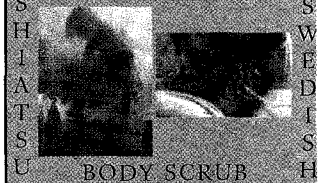

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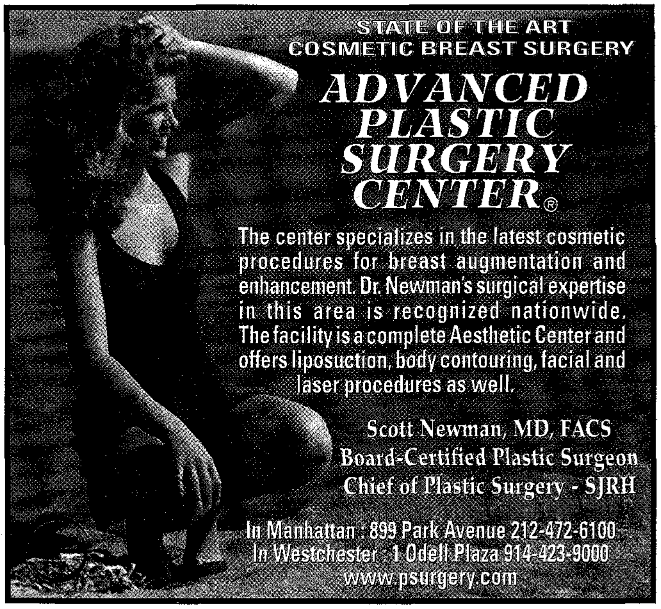

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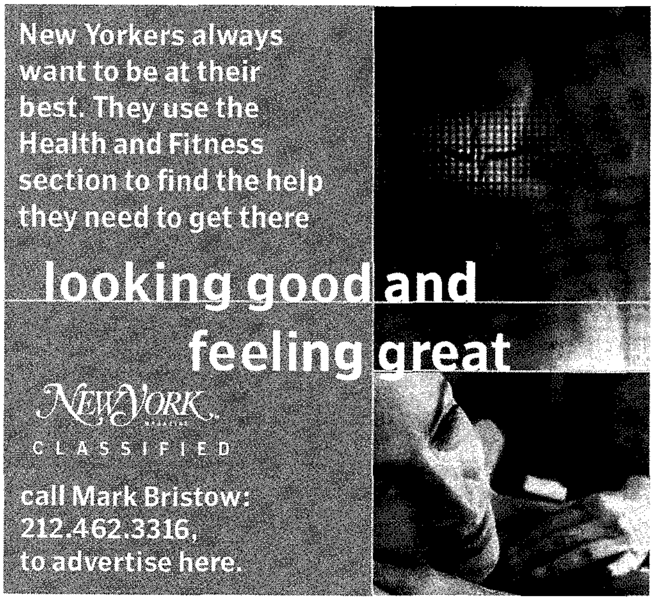

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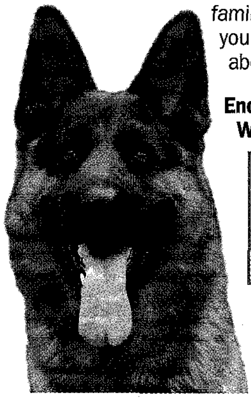

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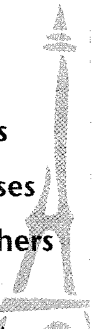

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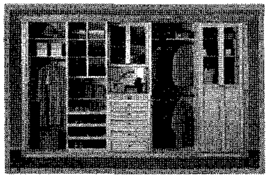

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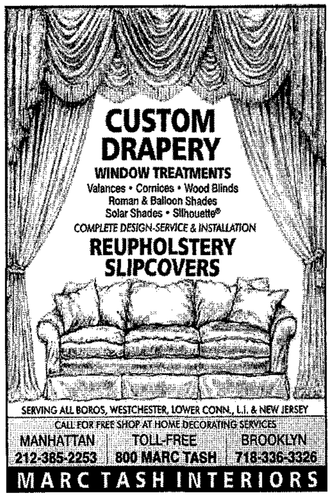

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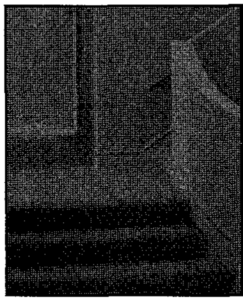

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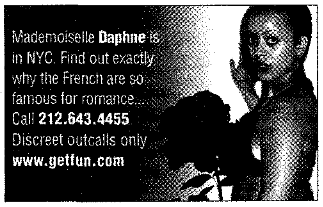
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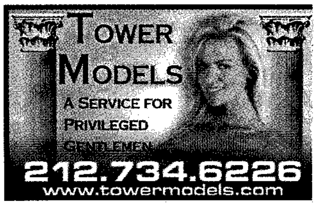
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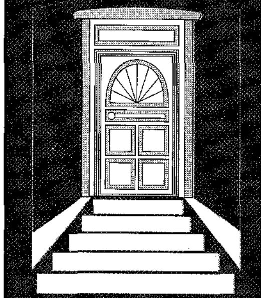

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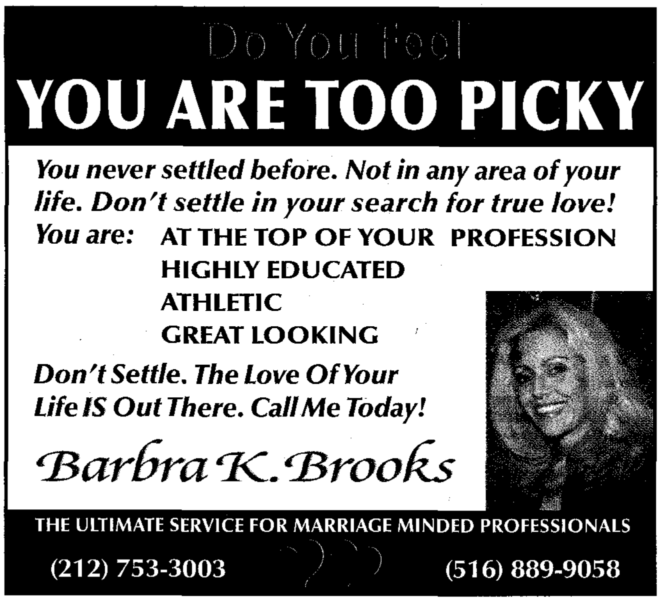
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Bright, Outgoing—Lovely Upper Eas Side lady, 37, 5'6", slim, educated, wit successful career, seeks confident, fu NYC male, 35-45, who enjoys the city an is optimistic about life and the futur Note/photo/phone. 3030 ✉☎

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Elegant Professional Female—Seeks Jewish professional male, 50s. 3071 ✉☎

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›ecial Lady Wanted—By handsome :ntleman. Successful, educated, divorced ıite male, 6', 175 lbs, 60, seeks interesting, ry attractive, passionate, single/divorced ıite female, 49-58, nonsmoker, to enjoy eater, arts, music, romantic dinners, the .ore, mountains and much more. Please nd note, photo and phone. 3046 ✉

Model-Pretty—Sleek, slim, sexy. Divorced, 46. Vivacious, confident, feminine, blond. Considered "one hot momma" - think a more radiant Gwyneth Paltrow with a splash of Sharon Stone. Spontaneous, successful yet no pretense. Believes in true love. Finds humor and joy in everyday life. Hip, cool, accepting. Makes people feel comfortable. Plays tennis, bikes, skis, beaches (turns heads in bikini). Makes a mean apple pie. Travels off the beaten track, not a resort girl. Can talk finance, business, art, music. Seeks confident, motivated, fun, fit, intelligent, 5'9"-plus man who can appreciate a graceful, strong, soft woman. 3067 ✉☎ cmiller311@hotmail.com

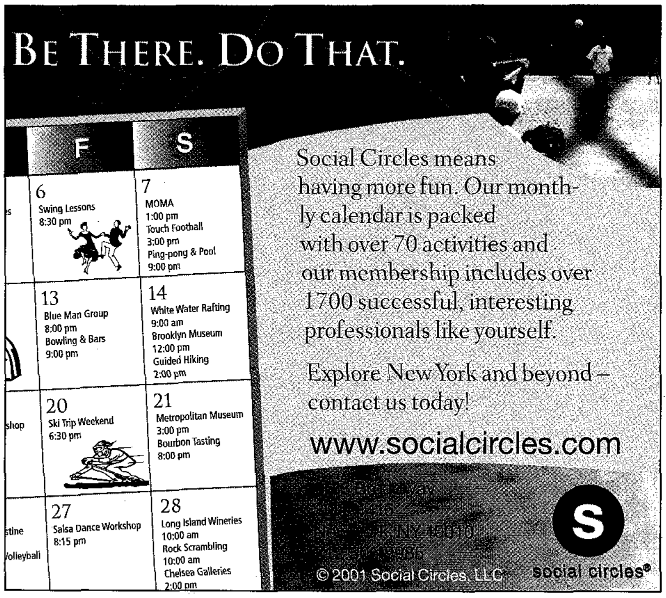
Very Attractive, Intelligent, Stylish—European, 30s, 5'9", 128 lbs, seeks very successful, generous, confident, funny, supportive, mature gentleman for fun, friendship and romance. pochta7@aol.com 3047 ✉

White Female, Attractive—Athletic, professional, 39. Looking for honest, thoughtful, generous male SZHappy@aol.com 3052✉☎

Such A Wondrously Attractive Woman—A cross between Sigourney Weaver and JoBeth Williams: poised, sensual, warm-spirited with certain shy grace that lights up a room. Slim body, exquisite face, fun humor, no artificiality. Interested in people and the world around. Easygoing good company, dazzling cook (makes divine bouillabaisse), something of an oenophile. Drawn to beauty in nature, art, theater, music. Delights in generating/exchanging ideas, playing piano, hiking, travel to unexplored places. Seeks nonsmoking, vital, successful professional (49-64) with warmth and sense of discovery. rbycath@aol.com 3075 ✉☎

Gay White Female—43, professional, PhD, tall, stylish, slender, pretty, health-conscious, witty and kind. Seeks educated, feminine friend. 3058 ✉☎

Witty, Worldly, Alluring, Attractive—Actress (film, stage). Resembles a petite Julia Roberts. Definitely warm, spunky and sweet with knack for finding humor inlife. Thin brunette, young widow. Penchant for beautiful music, theater, old movies, dogs, art, and good food. Loves the serenity of remote getaways plus the pulse of NYC. Earthy, eclectic, romantic, no head in the clouds. As comfortable with dinner in upscale restaurant as microbrew in local pub. Seeks nonmoking, educated, successful, active (in good condition) man, 50-65. suewagos@aol.com 3078 ✉☎



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Ski Trip Weekend
6:30 pm
27
Salsa Dance Workshop
8:15 pm

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7
MOMA
1:00 pm
Touch Football
3:00 pm
Ping-pong & Pool
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
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Male, Late 50s, Young-Looking—Retired professional, financially secure, slim, attractive, 5'6", Jewish, low-key, gentle - likes closeness and sharing feelings. Enjoys classical music, museums, walks, movies, bridge, reading, stock market, puns. Seeks lasting relationship with female in 40s or 50s, attractive, shapely (race, religion open). Should be outgoing, sincere and affectionate. Nonsmoker. Photo. 3073 ✉

Successful Writer—Early 60s, seeks romantic, slim female friend, 35-50. NYC-Hamptons. Must like travel. Photo. 3077✉

Warm, Witty, Accomplished Gentleman—Handsomely 57, seeks elegant, cultured, attractive European lady, 40s. 3050 ✉☎

Notre Dame Graduate—Pretty blond, blue eyes, lives in Southampton, has two older children, intellectual stimulation important. Interested in liberal causes. Looking for people-person in his 50s. 3048 ✉☎

Norwegian-Canadian New Yorker—Divorced female, 51, 124 lbs, 5'7", extremely fit, quite lovely, quietly sexy, elegant, with a sense of humor, style and emotional depth, seeks a well-educated, good-looking guy, 48-59, for long-term relationship. 3043✉☎

Undercover—Handsome, masculine, 30s bachelor, private, with successful business, social life and a great body and mind, is looking for lipstick lesbian for social settings. LI/NY. Note/photo appreciated. 3057✉☎

RFP—Man sought, 35-49, nonsmoker, for long-term agreement. Prerequisites are integrity, intelligence, passion. Extra points for buoyant wit, quality performance, intriguing narrative, hot bod. Award is: one priceless, warm, smart, loyal beauty. 3068✉

Be My Intrigue—Accomplished, financially secure and educated Jewish male, youthful-looking 51, 5'9", with no baggage, seeks that special, attractive, slim, fun, distinctive, romantic 30s gal who is marriage- and family-oriented, to forever share all the adventures that life has to offer. Feet firmly planted on the ground and photos are a must. investornyc@hotmail.com 3070 ✉☎

Athletic Attorney Seeks Life Mate—Single, white Jewish male, 32 (nonreligious, no kids), fit, down-to-earth, seeks slim, single/divorced white female, 27-34, for a long-term relationship, marriage. Note/photo/phone. 3055 ✉☎

Global Adventurer—Affluent, retired, youthful CEO, 5'6", 132 lbs, handsome, athletic, compassionate, sincere, sensuous with humor, enjoys music, art, travel and sharing. Seeks slim, petite, active female with passion for life, love and global adventure. Photo/note/phone. 3079 ✉

Intelligent, Successful, Handsome Man—Seeks lovely, intelligent woman for friendship, romance, long-term relationship. Retired, 60, healthy, passionate, generous. Likes family, music, golf, reading, movies, theater, tennis. Photo appreciated. 3064✉☎

Lonely In The Hudson Valley—30-year-old white male, 6', 160 lbs, looking to meet a woman, 30-40. I work nights, so I do not have the opportunity to socialize much and meet new friends. I stay active in my church. Please write me, I will respond. 3053✉

Cassandra?—Fashion magazines, feminism, cheap sex, weak men and transience have done us all no favors. I'm still standing. Is anyone else? Smart, 33, blond, professional and pretty. Traditional men, 38-50, please. checkresponses@yahoo.com 3063✉

Playful Forty-Something Woman—Seeks a man of integrity, compassion and humor. Am acutely aware of the fragility of life; appreciating the present is of great importance to me. Seeking fellow who has reflected on the meaning of his own life and who feels comfortable with who he is. Age is not important. 3060 ✉☎

Are You A "60ish" Gentleman?—A glamorous, interesting, vivacious, romantic, 5'5", elegant lady in (212)/Boca is waiting to meet you if you are a lover of all things cultural, a mensch, retired professional, ready to travel and enjoy the best life has to offer. MeetEHS@aol.com 3059 ✉☎

Sweet, Sincere Sophisticate—European woman, professional, 49, 5'7", blond, looking for classy, successful gentleman. 3056✉

Fisherman Wanted—White widow, petite, 120 lbs, seeks catch-of-the-day type man, 65-70, outgoing. (Central NJ.) 3019 ✉☎

5'1", Blond, Petite Professional—Looking for a good man (60-65), marriage-minded, fun-loving, NYC-oriented. 3069 ✉☎

Older Gentleman Wanted—Very attractive and sexy, extremely stylish, biracial, 6' tall, plus-size model and designer seeks successful gentleman willing to have lots of fun and treat a sophisticated lady and dedicated artist to the finer things in life. Send note or photo. 3015 ✉☎

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Attractive, Engaging Woman—54, educ ed and sincere, seeks successful mensch companionship and love, 55-65. 3072 ✉

Jewish Widow, 72—Would like to contin life, love, happiness with a caring, compa ble companion with similar desires. 3033✉

Prosperous—Slim black female, eclec interests, seeks prosperous professio male, 49 plus and 5'8" plus. 3062 ✉

Down-To-Earth Brunette—Attractive, 5 year-old NYC transplant, now in Oran County, NY. Bright, upbeat, well-travele passionate, romantic, 5'7". Seeks tall, int ligent, nonsmoking man, lover of life, laug ter, romance and the geniune article. Jane warwick .netNote/photo, please. 3049 ✉☎

26-Year-Old, Single White Female- Slender 5'7", dark hair, business owner loves art, nightlife, adventure. Seeks sin white male, 29-38, never married, no ki in good shape, clean-shaven, with a f head of hair, for dating/relationship. 3023 ✉

Handsome Judge—Jewish, very youthf looking and extremely fit, 5'9" a 150 lbs. I'm athletic, artistic, intellect and financially secure. I'm seeking slim, pretty professional woman in h 40s, with similar interests, for a serio relationship. Phone/photo/note. 3042 ✉

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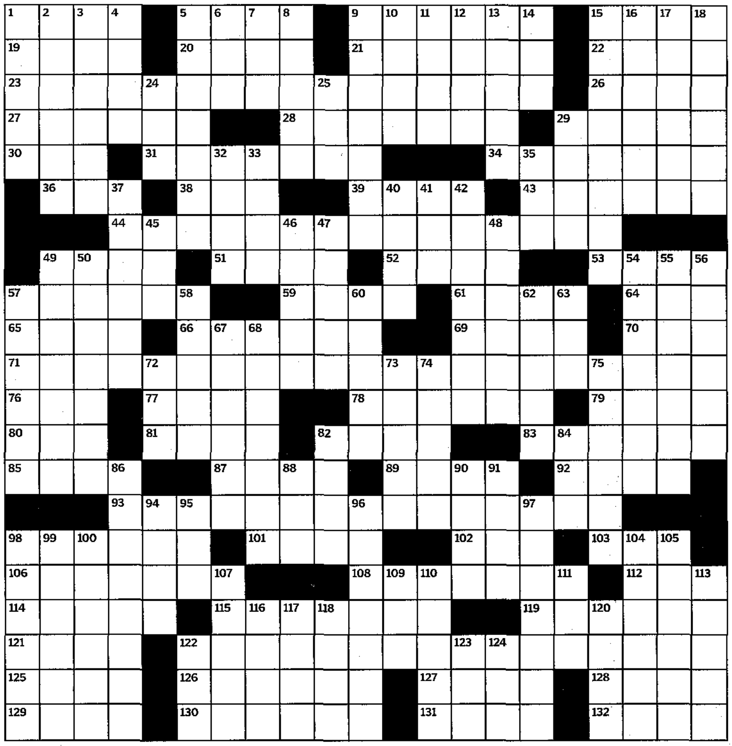

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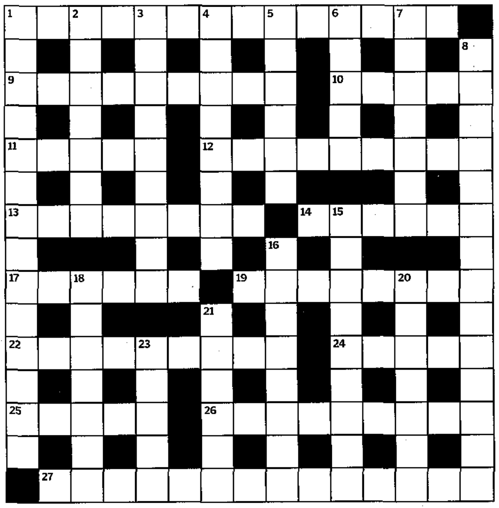
57 "Last of the —— Lovers," 1972 film
59 Russian news-agency name *nowadays, with "Tass"*
61 With "cava," a heart feeder
64 Pronoun for a ship
65 Brünnhilde's mother
66 "Pippi Longstocking" author Lindgren
69 Mil. truant
70 Upper House: abbr.
71 Directive on a box of firecrackers?
76 Utilize
77 Great Plains tribe
78 Oneness
79 Bear of the skies
80 —— in Kenneth
81 Basil is one
82 Take note: abbr.
83 Abdominal organ
85 After "or" in a threat
87 Member of the peerage
89 "By the Time —— to Phoenix"
92 Opera set in Egypt
93 Arsonists' debate?
98 Kennel Club categories
101 Exxon, once
102 Scottish John
103 Gratuity
106 "The Barber of Seville" composer
108 Violation
112 Cambridge coll.
114 1943 Pulitzer winner Sinclair
115 Merrymaker
119 Amorous runaway
121 At hand
122 Regretful volcano's lament?
125 Art Deco designer
126 Like a bump ——
127 Wrong way for Greeley
128 "This —— outrage!"
129 Two of these make an African fly
130 In a sagacious way
131 Fall guys
132 E-mail command

DOWN

1 Receive the pitch
2 Hawaiian hellos
3 Glum
4 Chest muscles, to bodybuilders
5 West Indies island
6 It's a boy
7 Globe
8 Entrance
9 "Z" star Yves
10 "Dies ——," a Latin hymn
11 Chimed
12 "Picnic" playwright
13 Antiquating devices
14 One of the Gibsons
15 Flows forth (from)
16 Respectable
17 Come out
18 Pater —— (the Lord's Prayer)
24 Dress bottom
25 Raggedy doll
29 Steel component
32 "G.I. Jane" actress
33 Welsh leader Glendower
35 Capote's nickname
37 Kabul citizen
40 Some distance away
41 Reel's partner
42 *Neckties of a sort*
45 Lion constellation
46 Like Chicago in 1871
47 "—— I can help it!"
48 "Tommy" rock band
49 Careful reading
50 Residence designation
54 Encouraged confidence
55 New York or London district
56 Ugandan's neighbor
57 Reprimand
58 La plume's owner, in a song
60 Point after deuce
62 Middays
63 TV alien
67 *Warehouse customer*
68 Yankee Stadium hero, familiarly
72 Exclamation of awe
73 Release shoelaces
74 Rock Starr
75 Daughter of the Capulets
82 Start of Hamlet's "Yorick" speech
84 Wok
86 Ugly sights
88 "Treasure Island" byline initials
90 Lake that sounds weird
91 Ness's colleague
94 *Chief Norse god*
95 Seabees' branch: abbr.
96 Animal study
97 Entomologists' specimens
98 Dark-haired fellow
99 Certain rodeo participants
100 Will subject
104 Overstay a welcome
105 Simple Simon's acquaintance
107 Tehran citizen
109 Not masc.
110 Liberates
111 Caribou's kin
113 General drift
116 Gabor and Perón
117 Lowland, as in Kashmir
118 Environmental sci.
120 Redding of R&B
122 In the bass range
123 Sheep remark
124 Nile viper

The 'Guardian' Crossword Set by Paul



ACROSS

1 Man keeps on in charge with victory on satellite TV—perhaps, yes, I can now milk a scandal. (6,8)
9 Capital halved for the farm, extending some time into the future. (4-5)
10 A bee's purpose: to carry the gold back. (5)
11 Send off team's inside half? (5)
12 Sluice that perhaps forced out a president. (9)
13 Weapon turned on a politician of little value. (8)
14 Nothing left in morose "Hobbit" character. (6)
17 Bun baked, or not initially, like the one in the oven? (6)
19 All fingers and thumbs collecting snake eggs, a small amount in the kitchen. (8)
22 Denial of responsibility avoids law being broken. (9)
24 Cut fruit. (5)
25 Hillock discovered after initial sex change? (5)
26 Welsh minister with a sin drove off the rails? (3,6)
27 Neglected issue in the 1-Across affair. (7,7)

DOWN

1 Was 8's thing the result of I-lemon due in MMI? (10,4)
2 . . . then grandad's the Queen in China! (7)
3 Egyptologist eating swan and chips. (9)
4 *Plant grown wild in Luton not functioning.* (8)
5 Laid to show war heartless and death a nonstarter. (6)
6 Dare in strip lifting Irish bottom. (5)
7 Clever clogs is King of Berlin since 1989? (4-3)
8 MP entered loans foolishly? (5,9)
15 Tubes replacing spaghetti with hoops instead of squares. (9)
16 Greek Hades, horribly nice. (8)
18 Medicinal element turning stomach in senior clergyman, missing work. (7)
20 Eye expert implanting one into boss-eyed locust. (7)
21 First shot of rally holds point with bend on ball. (6)
23 Gore has valid application. (5)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 123.

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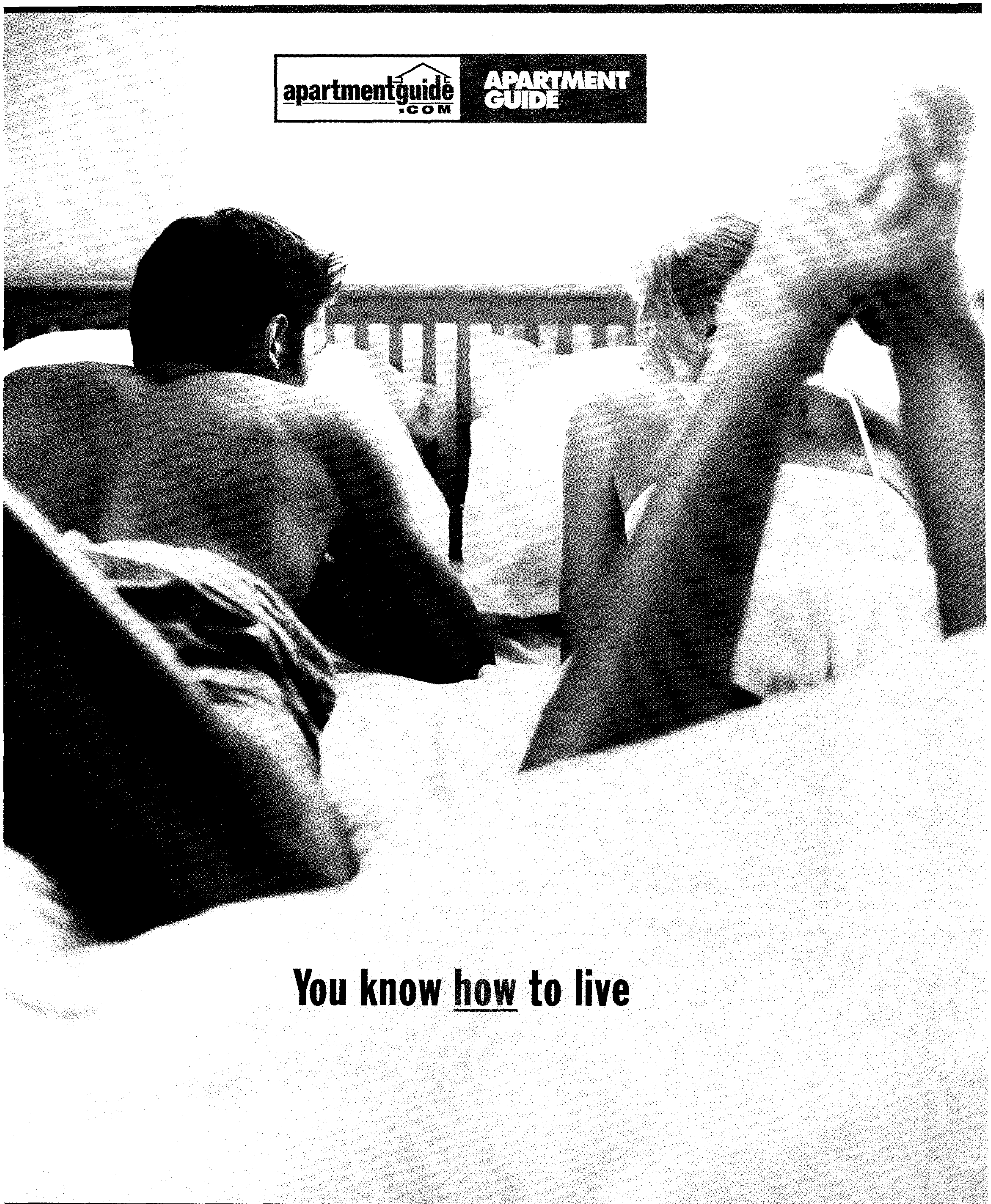
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